

# SCHOOL ARTS

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Art in the Life of  
the Exceptional Person



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# SCHOOL ARTS

## the art education magazine

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# using this issue



Art teacher Louise Elliott Rago takes on the role of a roving reporter with this issue when she begins a series of visits to studios of famous artists, asks them questions about their work, and brings back their answers to such questions as "Why People Create." Her first visit, with Seymour Lipton, is reported on page 33. About half the articles in this issue deal with art for the exceptional person, those who are especially gifted or retarded, the blind, the deaf, the physically ill, and the delinquent. It is important to note that art is used as therapy in many cases, yet it has only a minor role in any kind of diagnosis. The

therapy comes from self-realization in creative work, which is what we try to do for the "normal" person. Of course, there is no normal person, and all of us (teachers, pupils) are at times delinquent, blind, deaf, ill. If you want to know what the editor thinks about all this, the editorial is on "All-Purpose Art." There are articles on more prosaic subjects, such as a second grade dog show, page 31, and practical help on various levels. Dr. Joy B. Roy discusses art as an international children's language, on page 21.

The special features are in their usual places. All of these are edited by professional people who are working in the profession. School Arts writers are people who actually experience in their daily work the things they write about. They attend all sorts of professional conferences and know what other people are doing and what they are thinking. It is important to remember that they have faced the problems about which they write and that their views are not based on theories which haven't been tested. Read them regularly.

## NEWS DIGEST

**Art School and Industry Cooperate** The Royal College of Art, London, has returned to its original purpose of preparing designers for British industry. In the recent exhibit, shown at right, students designed everything in this room and the products shown were made for the exhibit by manufacturers who had arranged the privilege of reproducing the designs.

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The 430 students major in the areas of engineering, ceramics, furniture, textiles, silversmithing and jewelry, industrial glass, and interior decoration. American industry take note.

**Youth Exposition Next December** The New York Coliseum will be the scene of an American Youth Exposition during the 1959 Christmas holidays. Emphasis will be on science, business, industry, government, and education, with the production to be staged by Edith and Richard Barstow, who created some of the Barnum and Bailey Circus productions. We would like to be reassured that the arts will not be left out.

**Western Arts Meeting in 1960** The Western Arts Association will hold its conference at the Statler-Hilton Hotel in Dallas, Texas, from April 10 through April 14, 1960.

**Michigan Art Meeting October 2 and 3** The fall conference of the Michigan Art Education Association will be held in Flint. Theme is "Expanding Directions in Art Education."

**St. Louis County Supervisors Active** Art supervisors in the St. Louis County area have had a busy first year since their organization last June. Three suburban supervisors have as their president, Victor Porter Smith of University City.

**New Jersey Section Holds Meeting** More than 150 people were in attendance at the conference held by the north central section of the New Jersey Art Education Association on February 7. A panel of art educators and administrators discussed "The Administrator Looks at the Art Program."

**School Art in Trip to Moon Film** Original paintings by children in the United States, Austria, France, Germany, Great Britain, Japan, and Russia are included in the film, "Trip to the Moon," sponsored by the Austrian Embassy and produced by famed Centropa-Film of Vienna. Irma Sompayrac Willard, Louisiana supervisor of art, was on the United States committee. Children's ideas about a rocket trip to the moon were featured in the paintings. The film will be distributed internationally, itinerary to be announced soon.

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Edith Kramer

*Paintings by severely disturbed and delinquent boys at Wiltwyck School are valued not so much because they tell adults something new about the child, but because they help the child discover something new.*

## ART THERAPY AT WILTWYCK SCHOOL

Wiltwyck School for Boys is an interracial nonsectarian treatment home dedicated to the rehabilitation of 100 severely disturbed boys of Greater New York, ages eight through twelve. The school is privately operated, and supported both by funds from the City of New York and by private contributions. Only children who are too disturbed to be helped by other methods, such as placement in foster homes, guidance and case work, are admitted. However, the school is not equipped to care for children who need the safety of a hospital or for children whose I.Q.'s are below seventy-five. The existing inequalities and added tensions among racial minorities are reflected in the high percentage of Negro and Puerto Rican children at the school.

All the children have come from an environment that has failed disastrously to fulfill their basic needs. By the time of admission the eight- and nine-year-old boys have behind them a destructive early childhood, several years of dangerous life in the streets and usually at least two years of failure at school. Each child harbors within himself a deep core of unfulfilled needs, fears, bitterness that distort and stunt his growth and make him unable to fulfill the demands of society. Rehabilitation depends upon continuous, consistent new life experiences which disprove the children's expectations, re-establish a sense of trust and open the way for growth and rehabilitation; in other words, total milieu therapy. The art therapist is one of a team which includes counselors, case workers, psychiatrists, psychologists, music and drama therapists, teachers and others.

**The Role of the Art Therapist** Art therapy at Wiltwyck is based upon the understanding that art is therapeutic in the largest sense of the word. Art is an area where experiences can be chosen, varied, repeated, at will. In the creative act conflict is re-experienced, resolved and integrated. It is the art therapist's function to make such experience available to the disturbed children. Diagnostic interest recedes before this all-important task. Paintings are valuable not so much because they can tell the adult something about the child, but because the very act of creating helps the child to learn something new about himself. This process of self-discovery and self-acceptance through art, is the core of art therapy. This principle cannot be repeated too often.

**The Art Therapy Program** The whole art program is directed by the art therapist. Participation is voluntary and accessible to all. The size of groups is limited to ten to twelve children. Art sessions are held during schooltime, when each classroom has one art period per week, and after school, when the children may choose art as their activity for the afternoon. The program is flexible; if necessary a child may spend the better part of his days in the art room. Art material consists of poster paint, charcoal, brushes and paper of all sizes, pencils and sketchbooks. These media permit creation both of the most primitive kind and on the highest artistic level. Materials which lend themselves only to very infantile

**1 The Person.** In Paul's painting the uneasiness aroused by the irrational is neutralized by beauty, serenity, and humor.



AUTHENTICATED NEWS PHOTO



production or which demand exceptional skill and talent, such as finger paint and oil paint, are avoided because of the added tensions which inequalities create in disturbed children.

The children's paintings are kept in individual folders, protected from destruction and self-destruction. The children are free to give away pictures as presents, take them home or dispose of those pictures which they no longer value. The folders are an important tool in developing a feeling of self-identity and growth. A permanent rotating exhibition of the children's paintings is another integral part of the art program. Paintings are exhibited in the dining room, where they are protected from vandalism yet seen by everybody. The changing and hanging of pictures are much discussed public events. Thus the boys' paintings fulfill the social function of art to inspire and enrich the emotional and cultural life of the community.

**Art Sessions** The children paint freely. No specific demands are made. Growth and progress are understood as the unfolding of each child's potentials, increasing capacity for concentration, skill in handling the medium, in the increasing depth and verity of his creations. Difficulties are manifold. There is the distrust and hostility which the children feel for each other; the contempt and hate they feel for themselves. Some children live in an isolation, and emptiness so profound that it makes artistic production impossible. The art therapist has to substitute for the children's deficiencies, foresee difficulties, calm tempers, help the frustrated, set limitations and pick up the pieces after each breakdown. As the children begin to produce paintings they can like and be proud of, self-hate and mutual hostility lessen. The children begin to find their own destructiveness a hindrance in the enjoyment of art sessions. There is the beginning of a healthy conflict between old behavior patterns and new needs and longings. This does not mean that the boys would be able to maintain peace and serenity without constant adult help, but they are more ready to accept such help to identify with the teacher's standards.

**Self-Discovery, Self-Acceptance and Communication in Art** The processes we have followed so far belong to all constructive work; our main interest is focused on those aspects of therapy inherent in art. Art is a form of communication. It may tell of any emotion or experience including asocial or impossible fantasies and wishes. This freedom links art to fantasies and daydreams. But while daydreams may be totally divorced from reality, art is bound to the deeper reality of the creative process. Art carries conviction only when it expresses inner truth. Any lie or pretense will make it unconvincing, weak painting. Artistic creation thus becomes a compelling force towards the experience and communication of truth. Such truth does not depend on realism. Ten-year-old Paul's *Person* (figure 1) belongs to his inner world. All of Paul's paintings told of fantasies far removed from the laws of reason and causality. His

bizarre, elegant creations by-passed the gruesome and monstrous with the grace of a tightrope walker. In his art he was able to communicate aspects of his self that usually remain chaotic and hidden from consciousness.

Twelve-and-a-half-year-old Frank's *Mexican* (figure 2) is a weighty and substantial statement of a complex personality, the achievement of a long, arduous process of growth. When ten-year-old Frank was admitted to Wiltwyck he was isolated, distrustful, a prey to violent passions. His early paintings were stiff ferocious figures created to ward off inner turmoil and external danger. The emotional impact of the *Mexican* depends on the tension between the raw power of the body and the spiritual quality of the head which crowns and dominates the body. The *Mexican* bears little physical resemblance to Frank, indeed seems to compensate for his slight, lean build. It expresses truthfully Frank's spirit. He has become a human capable of relationships and able to rule and control his passions.

A child's innermost ideas may be profoundly asocial. Ten-year-old Teddy was talented, intelligent, fastidious. He disliked fights and horseplay and adored success. His paintings of respectable, successful figures were well exe-

**2** *The Mexican. Frank's painting is a statement of a complex personality; an achievement of an arduous period of growth.*



cuted but rather flat and lifeless. Teddy was deeply convinced that success belongs to the smart and wicked. His magnificent *Gentleman* (figure 3) expresses his true ideal, the detached elegant "big operator" who wins the neon-lit castle of his dreams. While successful delinquency constitutes one of the boys' ideals, they feel menaced by the consequences of asocial behavior. Each boy knows people who have been in jail, each one knows that he himself may some day be a prisoner. Detention at Wiltwyck is often felt as the first step toward such a future.

When ten-year-old Jerry painted his *Prisoner* (figure 4), he felt no guilt for the minor delinquent acts which had brought him to Wiltwyck. His prisoner is "playing it cool." He is handsome, detached, superior to his environment. He has no need to repent or rebel. Jerry himself did not "play it cool" to the end. Later he painted a series of pictures dramatizing the outbreak and control of a forest fire. Here he expressed feelings of rebellion and anger as well as the need for controls. With the admission of conflict the road was open for inner change and growth.

*The Vicious Circle* Fear, aggression, guilt, and anxiety

**3 The Gentleman Gangster.** This painting shows splendid, neon-lit castle of his dreams, the big operator who wins it.



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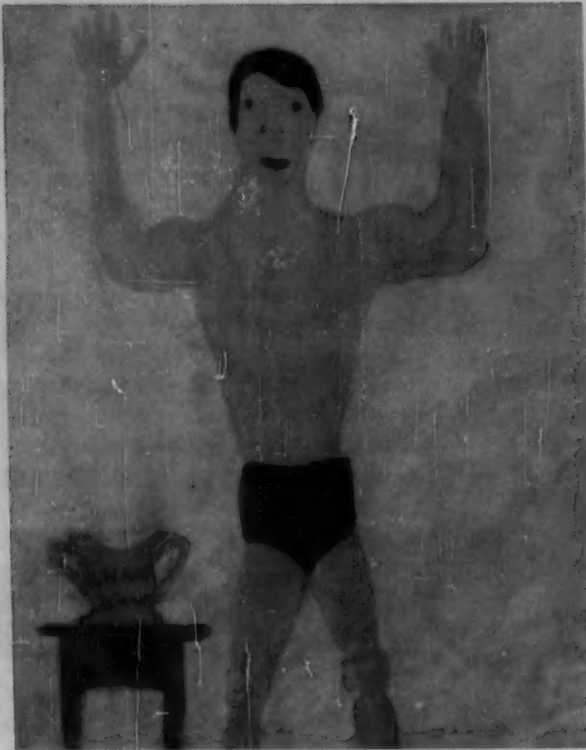
are part of every man's life. There are giants in every child's life. Even the kindest adult appears to the small child at times as an overpowering, dangerous figure. When children live with adults who are indeed violent, brutal, primitive, their world remains filled with menacing monsters. We find innumerable paintings of giants, Marsmen, octopuses, and other monsters in the act of destroying their helpless victims. Helpless fear breeds dreams of vengeance. The child wishes to become a powerful monster himself, able to defend himself by counterattack. He creates lions, dragons, cruel gunmen and hides his fears behind their ferocious images.

The expression of such troubled feelings in art does not constitute a cure, since the cause of the child's disturbance is not thereby removed. We do find that anxious or aggressive children often calm down, seem happier and more accessible while painting such pictures. The very fact that the child communicates his feelings may mean that he has gained some measure of mastery over his troubles. The act of painting then strengthens this mastery. Often painting is the first step in communication that can be followed up in individual therapy. It is, however, seldom advisable for the therapist actively to encourage such painting. It is better to

**4 The Prisoner.** The picture is dominated by the prisoner, who is playing it cool and feels superior to the situation.



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5 *The Champion*. This picture shows perfect human being as transformed from 6 *The Green Monster* by another boy at right.

accept it as it is spontaneously produced. Too great eagerness for horrible and frightening pictures would be interpreted as approval and interfere with the therapist's function as protector against destructive impulses.

Ultimately the child has to become a human being able to master the monsters of his own creation and cope with the dangers of reality. Ten-and-a-half-year-old Billy's *Champion* (figure 5) constitutes such victory. Billy had grown up among severely disturbed people. While he had retained a considerable degree of mental balance, he had withdrawn from most active, vigorous pursuits. At Wiltwyck he learned that strength and activity need not be identical with brutality and violence. The *Green Monster* (figure 6) was given to Billy as a present by a talented, rather disturbed twelve-year-old. Billy was pleased with the gift and later decided to "copy" the painting. His "copy" was the transformation of the monster into a perfect human being. The transformation proved Billy's humanity to be stronger than his school-mate's gruesome fantasy. The *Champion* faces the world as a human being, complete and undisguised.

**Conclusions** The deeply disturbed asocial individual lives in profound isolation and inner emptiness. The boys of Wiltwyck do not know what ails them. They are tongue-tied, hardly know their own likes and dislikes. Their habitual reaction to most experiences is either flight or undifferentiated

chaotic acting out of aggression. Art gives them a new language not yet burdened by association of injury and abuse. As the boys pause to paint they begin to observe themselves and discover and establish their own identity. Thus their inner life becomes more structured and more mature and more manageable. The symbolic living through art is no substitute for constructive life experiences and for living relationships. Art alone cannot cure a disturbed child. Art is invaluable as an area wherein experiences and conflict can be re-experienced and experimented with; where emotional gains may be relived and strengthened. Art is experienced as pleasure even when it tells of conflict, pain, or anxiety. The variety of human experiences that may find expression in art remains inexhaustible. Each of our examples shows just one aspect of an infinitely richer field.

Wiltwyck School offers a nearly optimal situation for the use of art as a tool in rehabilitation and re-education. The example may help establish basic ideas and standards in the setting up of therapeutically-oriented art programs under various conditions.

Edith Kramer has been art therapist for the Wiltwyck School for seven years. An exhibit of paintings made during this period was recently held at the IBM Gallery. She is author of *Art Therapy in a Children's Community*, published 1958, price \$6.75; Charles C. Thomas Co., Springfield, Illinois.



*Art helps the deaf child develop and use his ideas and communicate them to others. Only as he grows in this respect can he move out of the security of the narrow world to find a place in a larger sphere.*

Pauline M. Jenson

## ART HELPS THE DEAF TO SPEAK

"A child expresses himself through his art." This truism takes on new meaning when we apply it to deaf children whose speech, normally the main avenue of expression, develops slowly. When I told an artist friend about the popularity of easel painting in my class of first grade deaf children, he exclaimed, "What a colossal waste of materials. What do *they* have to say?" "At this time, very little. But art helps me to find out what they want to say," I replied. Then I told him how I was using my art materials to discover what the children wanted most to talk about. Often I could learn a great deal about their unspoken worlds through their paintings or clay figures. What a rich source of meaningful

language! "I like your painting, John. What a big house. Oh—it's 'home'? I see stairs and a bedroom. Who is that in bed? (The child answers, 'Mother,' and gestures to show she is ill.) Mother is sick? Poor Mother. She hurt her leg? Will she stay upstairs a long time? Oh, the doctor said 'Yes.' I'm very sorry, John. Let's write a letter to your mother and tell her we're sorry she's sick." And so language comes out of a painting. The child has communicated to another something which he had recently carried alone.

There is the well-known danger here that the child's art be "pumped" too often, dampening the sparks of creativity. It is very difficult for the teacher of the deaf to resist the temptation to ask, "What is that?" She is trained to draw language out of vital experiences, and what is a more vital experience to a child than his own art? She must learn to judge what is a "picture story" and what is not; the latter must be left alone.

One of the stand-bys of the teacher of language is chalk drawing to supplement teaching. When all explanations fail, when the picture file does not contain an illustration of a particular word or situation, the teacher attempts a sketch. Sometimes it is a pupil who does the sketching. When the teacher has drawn out all audible attempts from the child to state what he means, she may hand him the chalk and ask him to draw a picture. The "purpose picture" is very helpful in easing the tensions in little bodies who patiently wait their turn to tell their news. The frustrations of the language handicap coupled with the necessary disciplines of group living make a planned art program a "must" in residential schools. At the New Jersey School for the Deaf at West Trenton such a program is offered at all grade levels.

At the preschool level, creative art experiences have long been incorporated into children's programs. Many

*Young people learn skills which can be carried over into their after-school activities. New Jersey School for the Deaf.*

ALL PHOTOS COURTESY NEW JERSEY SCHOOL FOR THE DEAF, TRENTON





*A special talent can be easily recognized and encouraged.*

young deaf children come to school as early as three years old, bringing experiences they cannot tell about, even if they wanted to. Their broad gestures can easily be directed into art activities. Soon vibrations in the pounding of clay, the surprise of color in crayons and then, the movement of that color as it runs in paints occupy their eyes and hands far longer than those of hearing children. Freedom to use some materials is balanced with controlled art experiences which are generally termed "sense training." The children handle and compare opposites in textures, recognize forms, learn to match colors and shapes, and use art materials in simple craft experiences. The teacher develops language as she works with the children. Hers is almost a running commentary. "Feel the clay. It's so smooth. Like the skin on your arm. Let's pat it. Pat, pat, pat. I made a cake. M-m-m. That tastes good. Can you make a cake? Good for you. Now let's roll it. Roll it and make a little ball. Pat-a-cake, pat-a-cake, baker man . . ." Here, with the youngest deaf child, art can assist learning. The teacher soon discovers that for these children every activity must have the aim of better lip reading and spoken language if the children are ever to develop normally. And art, the favorite activity, can be the greatest help.

The deaf child's fascination with color never leaves him. For years the greater part of his language is descriptive. He relies heavily on reporting the colors and shapes of the things he sees around him. They are the basis for his judgments of "pretty" and "beautiful," words he chooses to learn early in his language development. "Kay has a pretty ball. It is yellow and blue." "I have a big brown and white dog at home." When the children reach the primary grades at the New Jersey School, they go to art class once a week. The art teacher has her own studio, complete with kiln. Here the children work as a class and are given instruction in the safe use of the tools of art—scissors, needles, etc. Their work is individual, but the goals are often fixed, thus requiring careful direction and supervision. The successes gained and

the skills attained in this studio will be carried over to classroom projects and after-school pastimes by interested teachers and housemothers.

Not by chance does creative work appear at this level. The skilled teacher provides a special corner where the children can go if they need or want to express themselves through art. There are easels, paints, crayons, drawing paper and other materials prepared by the teacher. Some of these are always available; some are made available according to the teacher's judgment. Unless the opportunity for creativity is provided in the early school years, originality and certainly abstraction are unlikely in the work of the adult deaf. The deaf child must be encouraged to develop and use his own ideas. Only then will he move out of the security of the narrow world that has been prepared for him.

The planned arts and crafts program frequently begins at the secondary level, the main purpose being job preparation. But there are schools where "art for art's sake" is emphasized. Among these is St. Mary's School for the Deaf in Buffalo, New York. Here, art work is beautifully accomplished. The children at this school are exposed to visual beauty from the time of entrance, and all areas of their work show a perfection carefully nurtured by their teachers. Their work in ceramics is particularly noteworthy. Ceramic art is extremely popular with the deaf. They can work long periods of time with greater patience than most hearing people. Their attention to details, the result of keenly developed vision, makes hand-painted ceramics an enjoyable and polished craft for them. When deafness is the single handicap, a youth with talent in this direction makes a careful and steady worker, prized in industry. In the small classes at the New Jersey School, a highly trained teacher can recognize a special talent and give it the attention which helps it grow. Oil painting, sculpture, weaving and design are only some of the areas made available to the young deaf people.

I would like to be able to say that the deaf can speak through their art. It would sound dramatic and inspirational—but it would not be true. For in the adult world of art, ideas precede much of the artist's work. Ideas are the creation of a mind which thinks in the language it has learned. In a mind which knows little or no language, ideas, particularly abstract ones, are rarely possible. A deaf person's art can only say as much as he can say. Yet, even with limited language, some deaf people can record visions of things they have seen or experienced. The associations that come out of these come to life on the drawing board. A feeling for movement and color gives the deaf a gift to produce vivid pictures, often breath-taking, but rarely intellectually absorbing. Art can enrich a deaf person's language; broader development of language is the only way to enrich the deaf person's art.

**Pauline M. Jenson** is special teacher at Flemington-Raritan Elementary School, Flemington, New Jersey. She previously taught at the New Jersey School for the Deaf, West Trenton, and at St. Mary's School for the Deaf, Buffalo, New York.

Herbert J. Burgart

*The creative arts are not restricted to the visual experiences, but contain valuable experiences which utilize tactile sensations. Visually-handicapped children are helped to see when they work in clay.*

## ART HELPS TEACH SIGHT BY TOUCH

Should art teachers ever be put to the task of selecting the one and only medium with which to work in their schools, it would come as no surprise to find painting selected. For it is generally accepted, throughout various art education circles, that drawing and painting are the basic "core" in the public school art program. Usually the public school art program is built around this "core," supplemented with creative craft projects and whenever possible, clay work. As might be expected, the public school art program is based on the visual awareness of each student and for the most part utilizes this visual sense entirely. The broad term, "visually handicapped," will here include extreme manifestations of myopia or near-sightedness, hyperopia or far-sightedness and blindness. Blindness is further subdivided into congenital partial and total blindness and later partial and total blindness. In each case, the art program will vary according to remaining sight. The totally blind individual's art program will revolve around tactile sensations. Partially sighted children, on medical approval, should be encouraged to participate in the visual arts whenever residual sight permits.

Necessarily, the visual experiences of the visually handicapped are extremely limited, if not absent, in regards to participation in the visual arts. But the creative arts are not restricted to merely visual experiences, and indeed, contain equally valuable experiences utilizing auditory and tactile sensations. These experiences are invaluable to the visually handicapped individual's creative growth. In dealing with the visually handicapped, the art program undergoes almost a complete reversal. Whereas the public school art program is based on visual experiences, the visually handicapped art program takes advantage of the remaining senses, utilizing to a great degree tactile sensations or the sense of touch. Thus we find the visually handicapped art program centering around its "core" of clay work. There is no need to go into detail regarding each phase of the visually handicapped art program. Let us consider one aspect, clay modeling, which will serve as an illustration for the entire program.

Usually the initial activity in clay work for the visually handicapped child is preceded by elementary discussions of clay and its properties. It is noted here the various possibilities which exist in clay, what it can and cannot do, etc. These talks are supplemented with the actual clay body, which the child is encouraged to knead, bend, twist and change shape at will. Once the child has become familiar

with some of the peculiarities of clay, a subject is chosen as a result of suggestions and motivation. Motivations should stem from the child's active knowledge. It is important to begin at the child's level and where his interests lie. Throughout clay modeling activities, certain basic principles of "closure" are utilized, wherein the teacher will present a lump of clay as well as an adequate motivation, and the child will be stimulated to "close" or complete the object. After the motivation reaches its climax, the child will demonstrate an interest in beginning actual work on the clay. He may indicate his readiness in any one of several ways. He may begin telling how certain details must be included, or interrupt to state his unique approach, etc. When this point is reached in the motivation, the child must be permitted to continue through actual work on the clay. The child may begin with one of two methods, analytical (forming details out of the whole) or synthetic (placing single pieces together to form the whole). Younger children often use both approaches simultaneously, usually with greater emphasis on synthetic modeling. The congenitally blind seldom touch their own face or body for comparison while modeling, whereas later blinded and partially sighted individuals often do so. One of the main reasons for this is the reliance on kinesthetic or muscular sensations of the

*A visually-handicapped student begins working with clay.*



PHOTOS BY THE AUTHOR





PHOTOS BY THE AUTHOR

*(Left to right) Using analytic approach to form nose and eye sockets. Changing to synthetic approach for cheek bones. Lips and eyeballs are formed and placed on head. Changes and modifications are made in the area of the cheeks. The ears are placed on the head, chin and lips are refined. Finally the closure is completed by the addition of the hair texture at end.*

congenitally blind, in establishing the placement and relation of various body parts.

As the child models, certain portions of the subject may be forgotten or omitted. This may be a result of a poor motivation or on the other hand it may well result from the child's overemphasis and preoccupation with another part. Should one area be slighted somewhat or even omitted, we shall find that another area is exaggerated in proportion. Should the child omit, let us say, the ears, their importance can be established by the teacher without actual mention of their name through indirect questions. "Let's all listen carefully to the bird outside our window," or should that fail to heighten his interest in the ears, "I hope we can all hear the bell when it rings," "Will your person be able to hear the bell?" This indirect method of pointing up various omissions leaves the child with the secure feeling that he himself has realized the omission. Should the more direct approach of telling the child he has forgotten this or that be continuously used, he will soon concern himself merely with details and lose all creative incentive.

The developmental stages can be readily traced through clay modeling. The first recognizable stage of merely kneading the clay with play-like results, corresponds to the scribbling stage in drawing and the babbling era of early speech. Next in the developmental process comes the stage where the child uses various random shapes to imitate familiar objects from his active knowledge. This stage is evident when the child places a few pieces of clay together and moves it about, barking and growling, for this otherwise shapeless lump of clay is his very own dog! This second stage can be compared to the "naming of scribbling" era of drawing and the associative stage of early speech, when the child connects certain sounds with specific actions or emotions. Although but a few are mentioned herein, the developmental

process continues on into adulthood. These stages are a useful tool to the classroom teacher as well as to the art teacher, for through them, some ideal of the child's readiness and growth is discovered. Needless to say, the stages cannot be isolated, for the sake of categorizing a child. The developmental stages in any field require correlation with other indices for validation, for example, as mentioned herein, the drawing and speech correlatives.

"How shall I make the nose?" and questions of this nature are not uncommon during clay modeling activity. They are usually the result of the child having a false preconceived idea of what a nose "should" look like. These questions can easily be answered by the teacher, with a question in kind. "What does *your* nose look like?" or "How is your nose shaped?" Relating the question to the child himself gives the child a certain amount of self-confidence, which may have been lacking at the moment, causing the question originally. Compliments with encouragement for what the teacher knows to be the best the child can do at any given level are most important to the creative growth of the child. This does not mean random praise to any and all work of children, for this would serve only to numb the child's stimulation and eventually lend little to the teacher's sincere encouragement. Above all, the child should not be given idealistic forms to imitate. "That doesn't look like an ear" or "Real hair is much different than this," gives the child the impression that nothing he does is "right." From modeling, it is but a short step into other mediums utilizing clay, such as pottery on the wheel or slab pottery. Modeling techniques might be applied in like manner to various other mediums relying on tactile impressions, for instance, papier-mâché and salt ceramics.

Author teaches at California State School for the Blind.

*Although the trained psychiatrist may discover some of the hidden problems in the art work of disturbed people, diagnosis is not the purpose of art therapy. Art serves an unconscious need as it brings security.*

Janet Gordon

## ART HELPS FREE A TROUBLED MIND

The artist, whether he be a painter, poet or musician, has always intuitively been able to sense truths and feelings about his fellow man. Thus the arts are called the universal language. With this in mind, one can easily understand the relationship between art and psychiatry. Art in therapy is



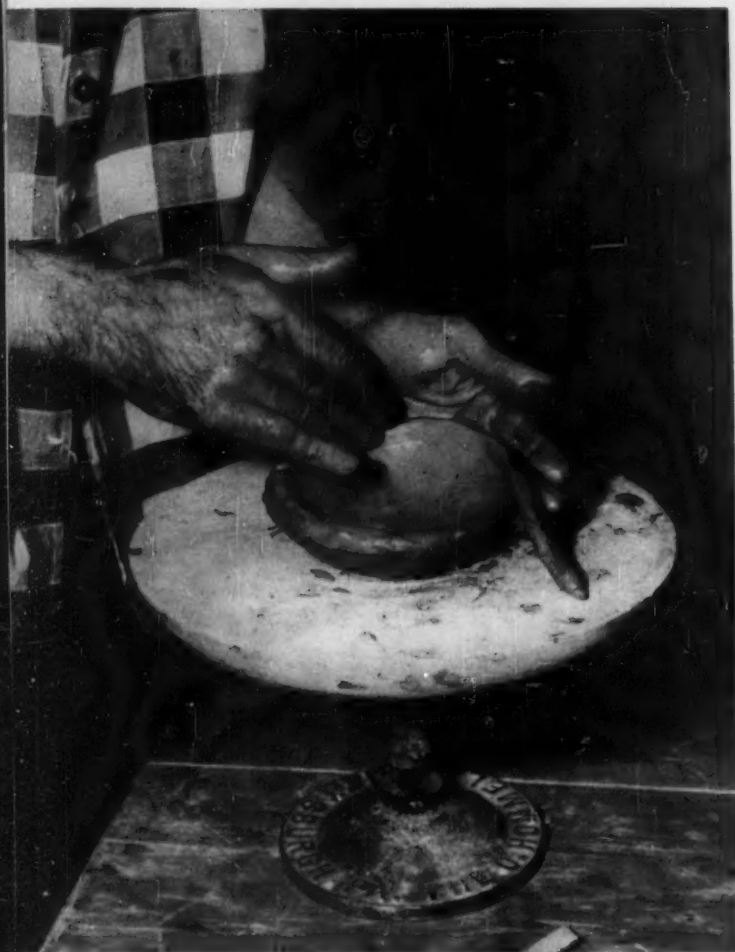
PHOTOS COURTESY MENNINGER FOUNDATION

*When the patient creates his work of art with dexterity and skill he has a new sense of security. Many enjoy crafts.*

practiced to a great extent at the Menninger Foundation and at Winter Veterans Administration Hospital in Topeka, Kansas. It is part of their "milieu" or environmental therapy program. This type of therapy provides the patient with individually arranged activities to satisfy his unconscious needs. Manipulation of the environment is nothing new to psychiatry. Even in ancient times pagan temples were dedicated to healing with efforts made to supply an atmosphere of beauty, encouragement, and hope. In an ancient Cairo asylum, for example, patients were entertained by musical concerts. A thousand years later the patients were entertained by storytellers or dancers. However, it was not until 1927 in Tegel, Germany, that psychoanalysts sought to use environmental manipulation as an answer to unconscious needs.

The art studio at Menningers or Winter Veterans serves this purpose. The studio itself looks like any other art studio. There is the same smell of paint and clay, tables bedecked

*Painting offers the mental patient means for communication.*



*The artist-teacher in a mental hospital needs sensitivity and experience to make art therapy useful in the treatment.*

with long-necked bottles, drapery and driftwood, and several easels scattered aimlessly about the room. And in this studio, on canvas or in stone, a patient may express the turbulent feelings that trouble him. But what makes these art sessions therapeutic is that the patient may express in his work what he has been keeping to himself for fear of harming himself or someone else. The student-patient is an individual with hidden emotions like tiny islands, seen only when the sea is calm and the fierce waves subside to make the speck of land visible. When a patient is in a relaxed atmosphere where he is not being interrogated but instead is putting his personal feelings down on canvas with unlimited freedom, he will feel freer to disclose his troubles to the outside.

This is where art proves its worth in helping the patient. Often the patient is unaware that he has set his emotions down in his art work. This is where his psychiatrist comes in. Through the paintings, the doctor can explain those hidden emotions and often get the patient to face them and sometimes even discuss them. When the patient comes to some

realization through facing his problems with understanding, he is making an advance to his own cure. But as the psychiatrist examines the patient's art, he does not label it "neurotic art" or "schizophrenic art." Labeling is not the purpose of art classes. The psychiatrist instead believes the art activity is a highly individual matter and is more useful as a therapy. Therefore, diagnosis is not the purpose of art therapy. This becomes more clear when one understands the duty of the artist-teacher. She or he must be competent along technical lines as well as along purely artistic lines. A main part of the therapy is in the development of agility and dexterity so the creative urge may be expressed with clearness and satisfaction. When a patient has created a work of art with apparent skill and harmony, he has a new sense of security. When he feels this, the art therapy is playing its part in answering his unconscious needs.

What makes art such an effective outlet is that it is a language of personal symbols. It permits the patient to "let loose" those troubling emotions without consciously revealing them to the outside world. Every day patients are helped to health through art therapy. The paintings lining the hospital walls were a vital part of the healing process. They show the product of a troubled mind brought into the light.

Janet Gordon, who lives in Torrance, California, recently graduated from the University of Missouri with a degree in journalism. Deeply interested in art, most of her courses not in journalism were in art. Presently she is employed as a publications writer for Ramo-Wooldridge, Los Angeles. The information in this article was obtained from visits and interviews at the Menninger Foundation and elsewhere.

*Comments by the Editor* This author (and others in various areas included in this series of articles) points out that art is more useful as therapy than as a basis for diagnosis. This is an important distinction, especially when we seem to have universal agreement among writers in this issue that the best kind of an art program is one where the individual is encouraged to express his own ideas and thus to achieve self-realization. Now, if art teachers who suspect that all is not well with any of their pupils will just keep this in mind we can avoid a lot of dangers and controversy among us. The difficulties arise when some misguided teachers read how a child's drawings may be interpreted by a psychiatrist and set themselves up to practice psychiatry. While the art of troubled persons may help give the psychiatrist a clue to the troubles, he never judges on this basis alone and takes many other factors into consideration. For example, the child who has his people shooting up everything in sight may really not be trying to "kill" his father and thus to get rid of a frustration. It is more likely that he has had a recent overdose of television. A good art program seems to be good for most everything. So let's concentrate on good art programs and leave the psychiatry to the psychiatrists.



Gilbert Nagy

*A painting group for young adults afflicted with cerebral palsy provided meaningful experiences and satisfactions. Physical relaxations, confidence in sharing ideas, and joy in creating were outcomes.*

## CEREBRAL PALSIED DISCOVER ART

Forty young adults afflicted with cerebral palsy, some in wheel chairs and braces or on crutches, were assisted up the steps of the Albright Art Gallery in Buffalo about eighteen months ago. They were to see a special exhibit of priceless old masters and then to view the gallery's collection of contemporary paintings. For many, it was the first trip to an art gallery. To those who were in on the planning it was the first step in promoting a painting class for adults with cerebral palsy, now a well-established part of the program offered in its headquarters building by the Cerebral Palsy Association of Western New York. Edgar J. Schiller, the Association's executive director, is especially glad to have this story told because he believes that it should alleviate some of the misgivings art teachers and others have when it comes to working with people who are afflicted in this way. Maximum flexibility was necessary in such a class. A how-

to-do-it approach was not our intention. This method only burdens the student with formulas and rules that, in the end, would stifle any imaginative initiative, even in a regular art classroom. To relieve the notion that painting must be a precise and exacting practice restricted to a privileged few, students were given a chance to become accustomed to brushes and colors by making, at first, simple color statements. Tempera colors, in cupcake pans, served well and these first palettes prevented spilled paint. Having gone through art school in a wheel chair, and seriously afflicted with cerebral palsy myself, I was able to suggest ways in which to adjust to or overcome motor coordination difficulties in order to assure ease and enjoyment in this new process of painting. Co-instructor and originator of the idea of the class, volunteer John Mielcarek proved invaluable with his art background. Beginning with a small group of highly

*An evening painting session becomes a challenge and a marked milestone for the young adult afflicted with cerebral palsy.*

ALL PHOTOS BY RAY HARTSELL





*Increased control over the brush and medium is evident here.*



*Manipulation of brush laden with pigment brings enjoyment.*

perceptive people, we were able to give considerable individual attention. As the enthusiasm grew among the participants, the class increased in size.

Throughout the year we strove to attain the atmosphere of an art school. A casual, relaxed attitude was taken in the discussion of a student's work, and each student was left to work at his own speed and capability. When we started to work from improvised still-life, prints and art books were brought in, and the works of master painters were discussed. Comparison was often made between the student's application of colors and the techniques used by different

artists, modern and traditional. Expressions of the artist were injected into the discussions, and before long the students found themselves using such phrases as "composition," "strong area in the painting," and "balance." A student once recognized an early painting in a group of work that had been set aside for a long while with the observation, "This one *feels* like it was done by me." When work by the beginning group was placed on display, several new people were encouraged to join the group, where they received assurance and help from those who were already involved.

While several students had difficulty in concentrating on the activity at first, it was noticed that the time of pre-occupation in the art activity lengthened little by little with each new session. One girl in her late twenties, who at first put her impressions down quickly and without much apparent thought or concern, is gaining stronger confidence in herself and her paintings display a primitive quality and a natural sense for color. She has also improved in her verbal expression. Students moved from tempera colors to oil, from still-life to figure study. Charcoal, at first met with apprehension, was accepted when it was discovered that it could be rubbed on with the finger tips and used just as freely as a brush. Smeared hands, absorbed in the forming of a house and landscape, assumed steadiness. Instructors have tried to bring out awareness in the students by having them question reasons and relationships instead of offering a step-by-step example for them to follow. They are led to understand that there is no one right way to paint a picture, but multiple ways, depending on the artist; and, that, as they progress they will encounter new problems and must search for new solutions.

It must be evident to the reader by now that there is an absence of a clinical approach to these classes. Although therapy, both physical and psychological, is an important outcome, students come not for therapeutic reasons but to have fun and to find satisfaction creatively. That they find painting relaxing to their nerve and muscular involvements, and that those who are self-conscious with suppressed emotions soon feel confidence and ease at sharing in the discussion of a painting, are all the more wondrous with the realizations of a lively painting made with their own hands and mind. A student with severe incoordination, who cannot write or do most things that other people find routine, has already shown distinctly personal but as yet undeveloped creative abilities. It is not as yet important as to what degree that ability will eventually be developed, or how long it will take, or whether it will ever be sufficiently developed. The important thing is that the person is fulfilling a desire that everyone has, to express himself creatively.

Gilbert Nagy, a talented young artist and teacher of the class described, was himself a victim of the disease. He had as co-worker and volunteer teacher, John Mielcarek, a former student at the Art Student's League and Buffalo's Art Institute. Edgar J. Schiller is the executive director.

*Art education students carried on experimentation in the development of spatial awareness with adults who were retarded. One of the participants tells how they proceeded and what the group discovered.*

Jane Goslin

## **Students bring art to retarded adults**

During a three-month period, students of the art education department at the Institute of Design of the Illinois Institute of Technology conducted rather unusual experiments in the development of spatial awareness with a number of retarded adults (I.Q. 20-65) then attending the Retarded Children's Aid Training Center of Chicago. The Center, located in Hull House, trains these individuals for simple jobs in industry and in sheltered workshops. A variety of activities such as social dancing, subcontract work, rhythm band, cooking, workshop, etc., are employed to help the student gain social adjustment. The idea of using students of the Institute in a special art project developed as John Waddell, then head of art education of the Institute of Design, met with George

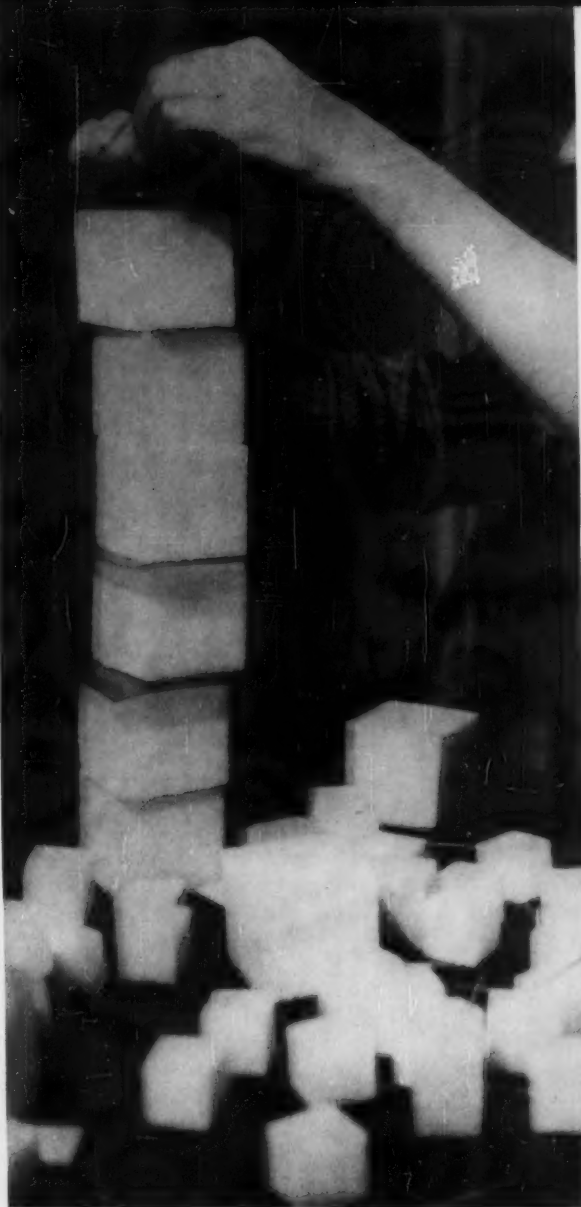
ALL PHOTOS BY JOE JACKMA

*A student explores space displaced by a volume he has made. He is partially blind, a condition often found with retarded.*

Prentice, director, and Margaret Blough, program director of the R.C.A. Training Center. After some discussion they realized the need for experiment in the area of visual awareness. Students at the Institute of Design evidenced interest and at the end of the first semester a group of five undergraduate and two graduate students were eager to give time in addition to their class in theory. (It was felt that working with retarded students might give the art education students insight into the process of visualization).

*After students gain confidence they may work together. A mobile at left is being constructed by two of the students.*





*Solving a problem in construction. By seeing relationships in space problems students are developing thought processes.*

Since there has been very little work done in this field, the approach to the problem was not clearly set in advance. A flexible arrangement of activity evolved as the work progressed. Many things soon became apparent. Early it was found that the limitations imposed upon the work of the normal adult made it impossible for the mentally handicapped student to achieve success. A re-evaluation of "success" was made in terms of the students' needs and reactions. We concluded that an activation of the thought process as it related to the concept of self was of prime importance to the student. This, then, is the criteria for the acceptance or rejection of processes and activities tried. Most of these students, before coming to the school, led painfully inactive lives. Their handicap became magnified by the society in which they lived. Mental effort was

thwarted rather than encouraged. The primary problems became those of stimulating thinking and fostering confidence in the ability to succeed.

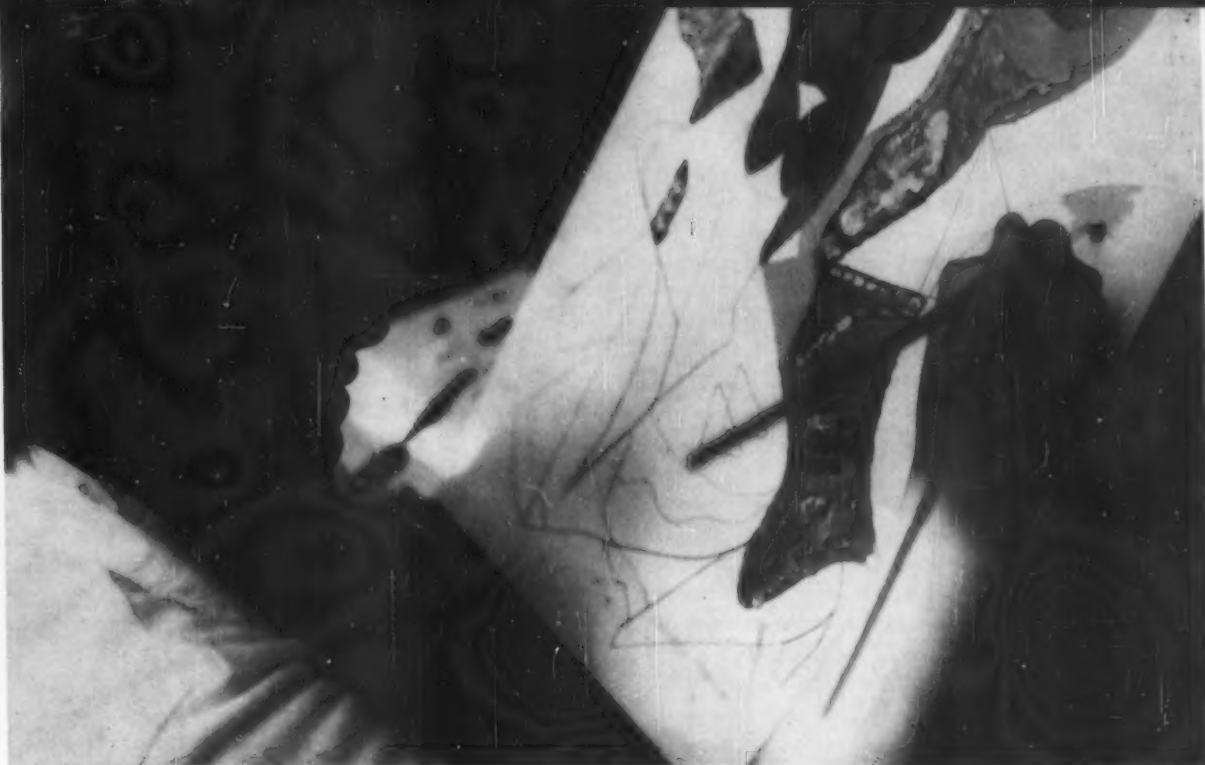
The first attempts to present problems were made in a nonverbal fashion, that is, by demonstration. The only restriction became those of the materials used and of the student's own concept. The materials were made available and the mechanics of the problem were demonstrated, i.e. pounding, rolling, and kneading of clay. As the experiment progressed, the importance of the nonverbal method in the activation of thinking was realized. (Many of the students evidence a mental block when verbalization is attempted). This approach was used throughout the project to help the student analyze and solve his own problems. Thus the student would accept his own solution which is an important part of self-realization.

In dealing further with the concept of self it was felt that some experiments in developing spatial concepts would be valid. The space problems fell into categories: the movement of hands and arms and larger motor movements of the whole body throughout space, work with enclosed and displaced space, and finally, the construction within space. Through this extension of the self through investigation of space the student becomes cognizant of his surroundings. Individual rather than group problems were given at first for two reasons: one, the student must develop confidence and find pleasure in his own work before adding the complication of group work to an already complex activity, and two, the student's future job will be, by necessity, of an individual nature. As with the normal adult, a development of personal preference, style, and taste in the retarded students will warrant a more personal approach to the problems in the future.

Jane Goslin was a master's degree candidate at Chicago's Institute of Design when she prepared this article for us.

*Activities were selected which could be presented without verbalizing. These were successful due to unlimiting effect.*





PHOTOS BY THE AUTHOR

*A youngster especially gifted in art demonstrates a high degree of color, tone, form discrimination in his art products.*

## The exceptionally gifted in art

**Burton Wasserman**

*Giftedness is sometimes confused with facility in art. The author discusses characteristics of the gifted student as contrasted with a student who may appear gifted because of some facility in a medium.*

All living people have needs for esthetic-creative experiences. If they are provided with opportunities to refine and enrich their sensitivities, tastes and skills for giving form to expression, all people can potentially realize the role of the artist within themselves. However, this should not be interpreted to mean that all people are equally gifted in art. Either because of heredity or environment or both, some people vividly stand out in their ability to create esthetic forms of unusually high quality. The person exceptionally gifted in art may not necessarily be aware of his gifts himself. Even art teachers do not always identify him and help him grow.

One of the chief difficulties in identifying the gifted arises from confusing giftedness with facility. As used here, facility means the ability to form plastic or visual

images in two or three dimensions with apparently effortless ease. When youngsters talk about "the artist in the class" they are usually referring to the boy or girl who may be especially facile. Very facile students frequently tend to use stereotyped forms in their work. Unfortunately, the continued reliance upon stereotypes can destroy a student's potentials of giftedness. The important point is that facility, by itself, is not giftedness. By the same token, all people gifted in art are not always facile.

What then are the characteristics of a person especially gifted in art? There are no sure answers to the question. However, certain qualities are generally evident. Aside from facility for its own narrow sake, the following attributes consistently appear in the behavior of those who show marked giftedness in art: (1) They are interested and compe-

tent in other fields of study besides art. (2) They are able to concentrate with such great intensity that they become completely absorbed in the process of dealing with an art problem. (3) They have critically acute powers of color/tone/form discrimination. (4) They tend to be highly concerned with evaluating their art experiences and they recognize that grades alone are not the sole means of determining quality. (5) They are able to draw upon their past experiences in dealing with present problems. (6) They are interested in experimenting with a diversity of media and procedures; they are not especially content to repeat past performances. (7) They recognize the importance of originality and imagination in their work. (8) They solve problems by making use of rational and intuitive hunches and ideas. (9) They are sensitive to the need for a feeling of order or organized design relationships in their work. (10) They want teachers to provide counsel; they don't want teachers to do their work. Naturally, many of these qualities overlap. Also, they do not all have to appear in an individual in order for him to be considered gifted. What is important is that when these characteristics are recognized by a teacher, the teacher should help the gifted learner cultivate his gifts.

Obviously, giftedness in art marks a student apart from his peers. Should he be treated like everybody else or should he be treated specially? There is not a simple yes or no answer that would be valid for both sides of this question. First of all, every gifted person is unique unto himself. He will have a make-up of outlooks, temperament, and background that not only differs from those who are not especially gifted in art but also from those who are. Just as a teacher

*Differentiated activities provide opportunities to build on one's unique strengths and special abilities in art work.*

aims to know every learner as a person, whether they are gifted or ungifted in art, so too must the gifted learner be understood as an individual. In this respect he should be treated like everybody else. On the other hand, his gifts need to be recognized; his special talents must be challenged, cultivated, and guided to their fullest possible dimensions. In meeting the needs of the gifted learner, teachers must develop plans and assignments (for both heterogeneous or homogeneous groups) that provide sufficient flexibility to meet individual variations. For example, a student who has demonstrated repeated proficiency with two-dimensional media might be encouraged to approach three-dimensional problems. A student who paints well could learn new design relationships and widen his understandings in art by working in textile design problems. At every turn, opportunities to introduce new ideas or possibilities should be explored. Various kinds of materials and tools should be brought in. These can provoke and stimulate the gifted student to find new and better ways to grow in understanding how esthetic forms may increasingly meet his needs for expressional and constructional experience more effectively.

Students gifted in art are subject to two great pitfalls. One is undue conceit; the other is cruel exploitation. While teachers need to help learners make the most of their special skills and abilities, care must be taken to prevent too much attention from being focused on talents for their own sake. Lest learners be allowed to smugly feel that they "know all about art" they must be helped to see how much more there always is to learn and discover. Each solution to a problem should be used to open up a more advanced problem.

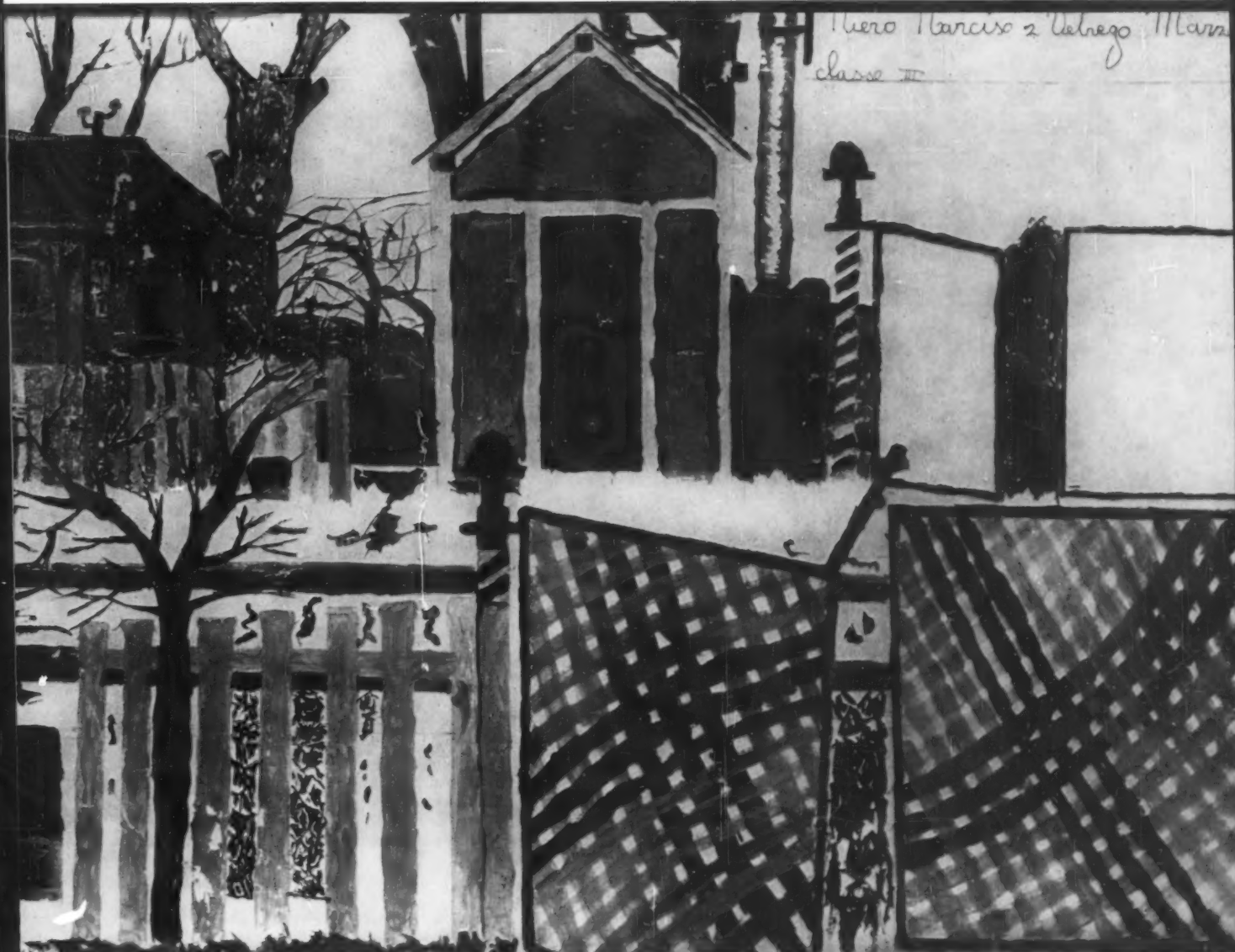
A student with exceptional gifts in the area of art must be protected from becoming unfairly burdened with excessive responsibilities that call for the exercise of his outstanding skills. When posters, decorations, booklet covers, or whatever need to be made, opportunities are presented for showing the gifted student how to work and cooperate with others. Certain aspects of a particular job may be carried out better by others. While a student with exceptional abilities needs the chance to use them he should also have the chance to see how his contribution can be related to the abilities of other students. He may be shown how he can serve as an important member of a team. In this way his activities need neither totally dominate and squelch others nor need he bear the strain of an entire project upon his own shoulders.

The opportunity to teach students gifted in art is a tremendously rewarding privilege. Therefore, it must be the responsibility, not only of art teachers, but of all teachers to recognize the gifted in art. The failure to bring these gifts to fruition can result in one of the most tragic wastes of precious human resources.

Dr. Burton Wasserman, who recently received his Ed.D. at Teachers College, Columbia University, teaches art at the Roslyn High School, Roslyn Heights, Long Island, New York.







ALL PHOTOS COURTESY METROPOLITAN MUSEUM OF ART

*My Country House*, by Narciso Vetrego Marro, an eleven-year-old student at the Fondazione "Ernesto Besso" in Rome, Italy.

## Words alone do not tell their story

**Joy B. Roy**

*The author discusses her travels in other lands and the art work of children with whom she visited. Her problems of communication on the verbal level were relatively unimportant. Pictures told their story.*

There are many ways that people "talk" to each other. The baby cries to communicate his feelings and thoughts; the young child uses his body in pantomime; with maturation and education we learn to use language. But these basic ways of communication are often inadequate. The arts are

forms of communication between people that are particularly significant when other means are not enough. They cross barriers of time, space and nationality. They speak of experiences and feelings that are universal and everyone, everywhere, can recognize. Along these avenues of



*Seaman, by Maya, age thirteen, Kibbutz Hazarea, Israel.*

familiarity the arts tell of the uniqueness of people that everyone, everywhere can appreciate.

On a recent trip to Europe and North Africa I found myself in environments that were strange to me and where I could not understand languages or make myself understood. I floundered to establish bridges of communication. It was with the children that I was best able to do this. On a beach in Italy I sat and swam with two children who in the absence of language drew pictures in the sand. Everywhere I went, in ten countries (England, France, Germany, Israel, Italy, Morocco, Netherlands, Portugal, Spain, Sweden), I asked the children to draw or paint their families, their homes, the things in their country that they would like to share with children in other parts of the world. Usually I found these children in schools to which I had been referred by American embassies or by interested friends. Sometimes I found the children by accident, as happened in Tangiers, Morocco. As I walked along the ancient, exotic streets of the Casbah, I heard children's voices in group recitation. Following the sound, I found a primitive two-story building which housed a simple, native school. A few of the children volunteered to draw for me, although most were too shy and some had probably never drawn before.

I preferred to ask children from ten to fifteen years of age to participate. This is a time of development that combines the skills of relatively mature co-ordination with the spontaneity of unsophisticated youthfulness. Among the gypsies in Granada, Spain, there seemed to be many mentally limited people so that older children were sought out.

*Portuguese Cowboy, by Rodrigo Castro Pereira, age twelve, from Escola Tecnica E. Francisco de Arruda, Lisbon, Portugal.*





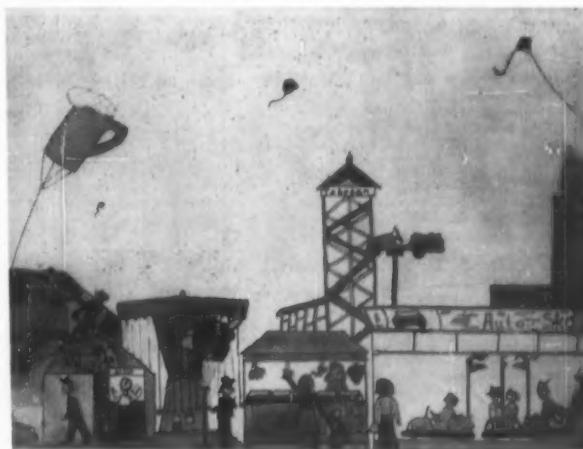
*The Casbah at Night, by Riffi Mustapha, age fifteen. The artist was a student at the American School, Tangiers, Morocco.*

The children whose drawings I collected have come from a wide range of economic backgrounds. Those in the caves of Granada and in Rome, Italy were relatively poor. Economics affected the kinds of materials used by the children. Spiral paper and pencil which I provided were all the gypsy children had; the Italian children painted and improvised with ink on the backs of newspapers and scrap-paper. However, the quality of the ideas was not limited by lack of money or materials.

Another difference among the children was the degree of training in the arts that they had. The French children whose drawings are in this collection are students at a school associated with the Louvre Museum, where they are exposed to instruction and artistic stimulation. The Portuguese children are students in a school training architects, where there is artistic instruction geared toward a particular profession. Most of the older children, except for the Spanish gypsy children and some of the Moroccan children, have doubtless had average amounts of contact with the arts as means of self-expression. Training apparently affects artistic skill but does not touch the feelings and thoughts that children have to communicate. Costumes and architecture vary from country to country but the experiences children

record are familiar to everybody. The drawings of all the children are concerned with significant people in their lives, particularly their family, and their homes. It was noted that,

*Fair, by Oswald Josef, age twelve, Anna Volksschule, Munich.*







*Daddy Reading the Sunday Paper* was painted by eleven-year-old Bernard Coffin who attends the Jeudi Ecole, Paris, France. Paintings are by children from some of the ten countries visited by the author. The arts communicate over many barriers.

whereas the French children tended to represent the father most frequently in their drawings, Israeli children most often drew their mother. In the Gallic culture the family is authority-oriented, thus the preoccupation with the father. The Israeli children in this sample live on a kibbutz where there is essentially group living and minimal contact with the mother. These children, then, may be reflecting in their drawings a felt-need as well as a cultural characteristic. The children of Portugal, Italy, Israel, Netherlands, Morocco, and Spain showed people as workers, such as fishermen, cowboys, shepherds, farmers, and even gypsy dancers entertaining tourists for money. The children of Germany and France most often drew people in pleasurable activities, such as going to a fair or to the park. Perhaps these French and German children were relatively wealthier.

Everywhere I went adults were eager to help in a project that promised an exchange of ideas between their country and America; children delighted in sending messages to people in other countries. There appears to be a need

and a willingness to communicate internationally. There are many ways to "talk." The arts communicate over barriers of time, space and nationality. Communication means understanding. It is my fervent hope that these paintings will be only a small part of a great and meaningful exchange of ideas and feelings between nations of the world.

Dr. Joy B. Roy is a clinical psychologist in New York City. She is engaged in private practice, works with delinquents in the New York City Children's Court, teaches psychology to student nurses at Harlem Hospital. She has served as a consultant in child development with the Girl Scouts. The paintings and drawings were collected by her on a trip to ten countries: England, France, Germany, Israel, Italy, Morocco, Netherlands, Portugal, Spain, and Sweden. They were exhibited at the Metropolitan Museum of Art, and are now being circulated throughout the United States by the Smithsonian Institution. Institutions interested in the exhibit should write to the Smithsonian in Washington, D.C.

Larry Argiro

*Art guidance in action was the theme and purpose of the summer art workshop for high school juniors held on the campus of State University Teachers College, New Paltz, New York. The director tells the story.*

## Summer workshop for high school students

For the first time in their young lives sixty high school juniors were able to devote themselves to a total creative effort, all day long, for two entire weeks last summer. In mid-August groups of high school students began to converge on the campus of State University Teachers College at New Paltz. They came from all over the State of New York—from the smallest hamlets and from the metropolitan areas. These 60 students were the participants in a new adventure in art guidance. They were the members of a Summer Workshop in Art for High School Students. Why the workshop? It was felt that a real need exists to provide an opportunity for young people who show certain aptitudes and interest in the visual and plastic arts to spend a concentrated period of time working in a chosen area undisturbed by usual non-art activities unavoidable in the normal high school situation.

The objectives set for the workshop were these: (1) To stimulate interest in the visual arts by giving high school students the opportunity of working with modern college fine arts facilities under the supervision of well-trained artist-teachers; (2) To give the students an opportunity of sharing their art experience with others who are enthusiastic about work in the arts; (3) To enable the students to become acquainted with a creative artist and his work; and (4) to assist students in initiating some art project. College facilities, including dormitory and meals, studios and workshops, supplies and art materials, were planned for a maximum of 60 students. Applications to the tuition-free workshop were invited through a brochure and a spot announcement in School Arts. With a deadline set for the acceptance of applications, 157 had been received by May sixteenth.

*New York high school students in their junior year were invited to take part in a summer art workshop on a college campus.*

ALL PHOTOS BY A. E. WOOLLEY, NEW PALTZ STAFF





*Some of the guest students chose to work in mosaic design.*

The selection procedure was set up so that only students in their junior year would be considered. This preference was governed by the fact that juniors would have another year of school during which to make further plans, with both art teachers and guidance counselors, concerning a possible choice of a career in the arts. Another consideration, apart from the recommendation from the art teacher, was of a geographical nature. Rather than limit membership in the workshop to a particular section of the State or to some few well-known high schools, it was decided to consider applicants from the remotest villages and towns as well as from the large metropolitan centers.

The program developed for the workshop participants had many facets. Of primary importance was the instructional one. The staff included persons who are significantly productive in their chosen field as artists and who have had successful teaching experiences, especially at the adolescent level. Art activities were planned as day-long affairs so as to give students uninterrupted periods of time. These activities consisted of drawing and painting, modeling and sculpture, pottery and mosaics. Students selected the area which interested them most, and in most cases the first choice was granted. Individual requests for temporary changes from one area to another in order to experience new processes were also satisfied. This fluid and informal programming allowed for "shopping" around for the unusual and unknown,

*Here two students who attended the summer art workshop at New Paltz are working together on a piece of direct sculpture.*







*The varied and interesting landscape made the sketching trips very popular. Here students are on a trip to Lake Mohonk.*

thus allowing the students the widest possible experience.

No less attention was given to non-studio activities. These took the form of demonstrations of art processes, lectures on art, art movies, field trips to museums, sketching trips to the nearby mountains and lakes, visits to artists' studios and professors' homes, picnics and swimming parties and the inevitable "bull sessions." The plan was to give the participants as nearly a college-like experience as possible. Experts were asked to give demonstrations in lacquer painting, wheel-throwing, photograms, mosaics, silversmithing, and graphics. It was indeed a revelation to observe the intense and curious expressions of the faces of the students while watching these artists at work with unfamiliar materials and processes. Another highlight of the workshop was the trip to New York City. Arrangements were made to visit the Metropolitan Museum, the Guggenheim Museum of Non-Objective Art and the Whitney Museum of American Art. For most participants this was the first visit to New York and to these museums. These young people were really thrilled when brought face to face with the old masters, and European and American moderns. One student spoke for

the entire group when he exclaimed: "Imagine! Standing right in front of the actual paintings which we see only in books."

The staff realized during conversations with students that a great amount of misunderstanding and misinformation about art fields was common among them. Some seemed to hold unusual ideas as to what was involved in being a successful fashion designer, a book illustrator or an art teacher. To offset this, a panel of practicing artists was set up including an architect, a photographer, a painter, a potter, a silversmith, a commercial artist and an art teacher. Each member of the panel gave a brief presentation as to the advantages and disadvantages of his field, after which the meeting was opened for questions from the students. Animated and revealing discussions followed. The staff were kept busy discussing the pros and cons of various art fields and did much to help clarify the possibilities and rewards, both material and spiritual, which various careers in the arts offer.

The workshop culminated with an exhibit in the College Union of the work produced during the two weeks. Each student helped prepare for the exhibit by making frames and mats, and helping to display the many oils, water colors,



*Participants in the summer workshop were invited to the homes of professors. Guess who the boy is with all the pretty girls.*

sketches, mosaics, ceramics, and sculptures. Visitors were met at the doorway by a large sculpture of two stylized birds in flight, built in plaster directly on a structure of iron. As

*It was fun to draw and paint when everyone was art-minded.*



a memento of the occasion each student received a program and a ceramic pendant designed by Kenneth Green, assistant professor of ceramics at New Paltz.

Was the workshop a success? Let's hear what some of the students have to say. "During those brief two weeks I learned more about art than all the years that I have taken art. I am extremely glad that I was one of those fortunate enough to be given the chance." (Patricia Reeves, Cornwall-on-Hudson). "Participating in your summer workshop has stimulated a greater interest in clay modeling and sculpturing. This experience has not only enlarged my knowledge of art but also my interest in personalities as a whole." (Bonnie Unsworth, Hamburg). "It took me a few days to adjust to the fact that the people who were living with me were all interested in art. It was so wonderful to talk with people who understood what one was talking about. The social life of the college taught me to mix with people who have different backgrounds." (Mary Mattice, Schodack Landing). "I certainly have learned more about myself and my work because I have improved so much. Most of all, I got to meet new friends and worked closely with them. It also meant self-assurance in campus life, and it's wonderful." (Ethel Harrison, New York City).

What more need be said? Sixty young people returned to their homes and schools with new horizons, new aspirations, and, most important, a better knowledge of the "self."

Larry Argiro is an associate professor of art at the State University Teachers College, New Paltz, New York. A former president of the New York State Art Teachers Association, he was director of the workshop last summer. Applications for this year's workshop should be sent to him immediately.

*A variety of corrugated paper prepared for display artists has many unique qualities which make it an ideal material for classroom art. The author tells of some of the things he has discovered in using it.*

**Arne W. Randall**

The texture of corrugated wrapping paper and cardboard has been of interest to teachers and pupils for some time, but many art teachers did not know before its introduction at the Los Angeles convention of the National Art Education Association that a modern version of corrugated paper has a number of unique qualities which make it especially suitable for use in the art class. This material, which has been available to the professional display artist for some time, is now being offered art teachers. It comes in easily-stored rolls of many

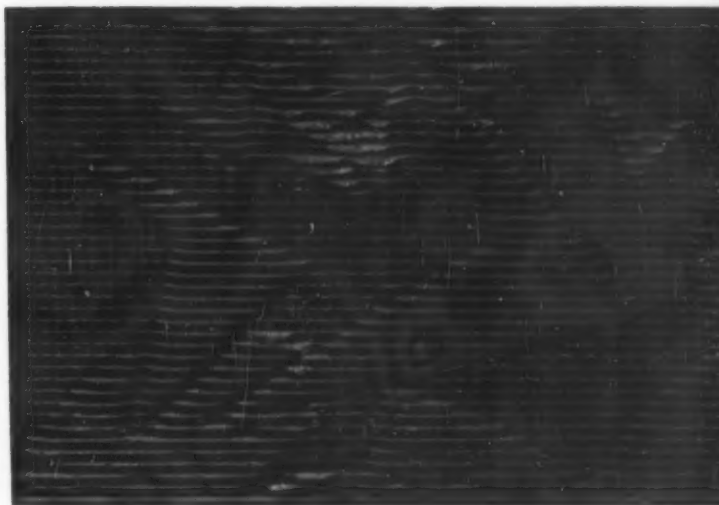


*Corrugated paper makes an effective contrast with the plain.*

## **CORRUGATED PAPER IN THE ART CLASS**

colors. It is light in weight, yet when folded across the corrugations it will support many times its weight. It may be stapled, twisted, cut, rolled, pinned, scored, glued, painted, and folded. Printed marks and curved lines on the reverse side, intended for the convenience of the display artist, also serve the pupil in many ways and simplify measuring. There are measurements as low as a quarter of an inch and guide lines that help in scoring and cutting.

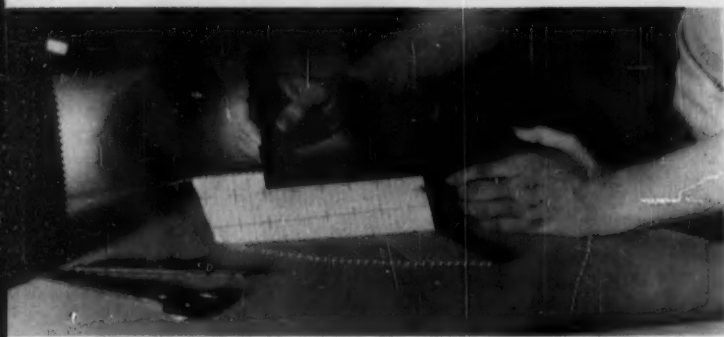
Because it is inexpensive and versatile, the corrugated paper may be used for construction, decoration, bulletin boards, picture frames, collages, and other purposes where the class has often had to rely upon salvaged materials. Like any material, it has its special characteristics and advantages, and teachers should discuss these with children as they experiment with it. Often it may be used for variety and contrast in connection with plain colored papers. At all times students should be encouraged to retain the honesty of the material, rather than forcing it to perform tasks that are unnatural to it. Cylindrical adaptation follows the natural characteristics of the material and is very effective. The paper may be rolled parallel to the grooves for geometric structures. Equally challenging will be the strong forms that may be created using the cardboard perpendicular to the grooves. The edges of the material may be scalloped with wavy and straight lines. Corrugations may face either inward or outward. The material may be painted with a dry



*Various tools may be used to modify the textured surface.*

brush to hit only the high parts of the grooves, for a special texture effect, or an entire section may be brushed into the grooves or sprayed. Other possibilities may be discovered from some of the films on paper sculpture, painting, or construction; or from such books as "Cutting Paper Sculpture" by

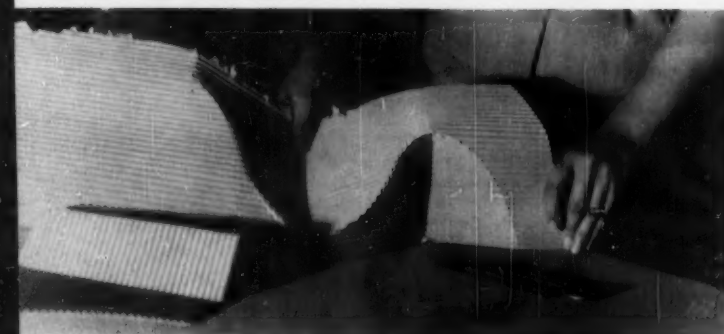




*Lines and measurements on the back help in planning design.*



*The knife blade can be adjusted to prevent cutting through.*



*Material is adaptable to various lines and texture changes.*



Paul McPharlin, for X-Acto; "Paper Shapes and Sculpture" by M. Grace Johnston (Davis, 1958); "Creating with Paper" by Pauline Johnson (University of Washington, 1958); and "Creative Corrugated Cardboard" by Koskey (Fearon, 1957).

Large teacher's scissors are preferable for clean, sharp edges, and straight lines. Older students may speed up the cutting with a sharp knife. A small handle X-Acto knife, used instead of a pencil with a compass, permits quick easy cutting of circles. As shown in one of the drawings, a small piece of the corrugated paper, reversed so that it fits into the grooves of the piece being cut, anchors the compass point without piercing the part being cut. This same method may be used to prevent the paper corrugations from being crushed when held together for gluing, and so on. A few of the adhesives which may be used include miscellaneous tapes with the adhesive on one or both sides, plastic tape, gummed tapes, rubber cement, school pastes, resins, glues and house-hold cement. To hold the paper together while the glue is setting use paper clips, bobby pins, clothespins, spring stationary clips. Straight pins, T-pins, thumbtacks, bobby pins, glass-head picture tacks, paper clips, stationary staples or the structural staples used in spring-driven staple guns are but a few items that may be used to fasten the paper together or to another material. Occasionally needle and thread will serve better than paste or staples. For unusual effects and designs, colorful and textural yarns may be combined with the corrugated cardboard. Florist's wire and thin copper wire are other practical holding units.

There are doubtless many uses for the material that will occur to the experimenter. Some college students explored its physical properties and found that it could be used in display cases close to intense heat of lamps because it was flashproof. Others dipped it in molten wax in order to make it waterproof and useful for decorative objects under water or in outdoor displays. The brand used in the experiments and illustrations is known as Display-tex, and is available from paper or school supply dealers. The manufacturer is Bemiss-Jason Corporation, Bay Road at Douglas Avenue, Redwood City, California. Why not give it a try?

Arne W. Randall is head of the department of applied arts at Texas Technological College, Lubbock. In addition, he is author of *Murals for Schools*, Davis Publications, 1956.

(Left) A knife with an adjustable blade controls depth of cut. (Center) A roll cutter or glass cutter will give an interesting crease without cutting through the corrugated paper. (Right) A knife placed in pencil holder of compass cuts circles. Point is anchored on a square of the paper.

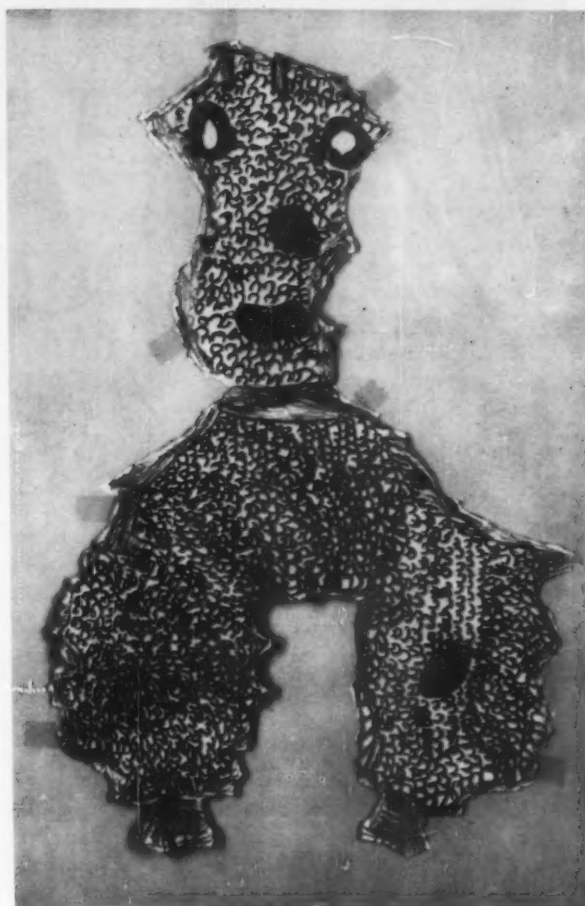


# Florence Liebman

Giving children an opportunity to express the creative urge is of the utmost importance, regardless of grade or subject. Working with seven-year-olds (I teach second grade), I find this creative urge popping up just as often in an arithmetic and language arts lesson as in music or drawing. For instance: several weeks ago the Mahoning and Shenango Valley Kennel Club had a show here at our Idora Park. One of our little boys used his attendance there as the subject for our conversation period on current events. He gave us such a vivid description of the gala event and proceedings that the children were so intrigued they could talk of nothing else.

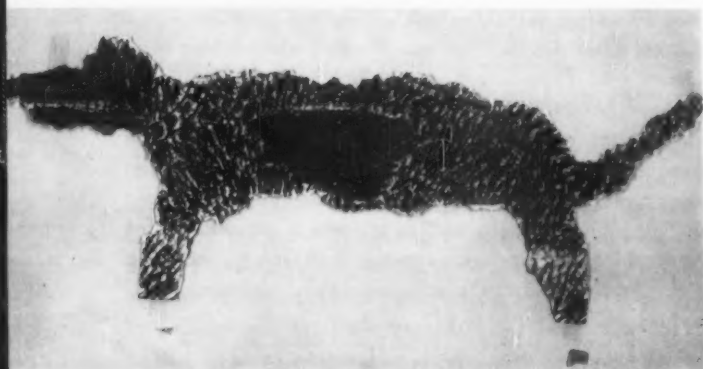
When after a few days in a mental arithmetic drill I found that all the number stories revolved about dogs, I threw in the towel. I suggested having a dog show of our own. How many had dogs for pets? Eight out of twenty-five. Not so good. I told them I know a way that all could have an entry. How? Tear yourself a dog, I said. First they looked bewildered, then eyes began to twinkle, seven-year-olds have a delicious sense of humor, did you know? I gave everyone a half piece of clean newsprint—no pencils allowed—no scissors. They tore out dog shapes, studied them to determine the breed, then crayoned the desired hair and features. They were so entranced with the results we had to elect judges and award first, second and third prize ribbons. Everyone got honorable mention.

Florence Liebman teaches second grade, Youngstown, Ohio.

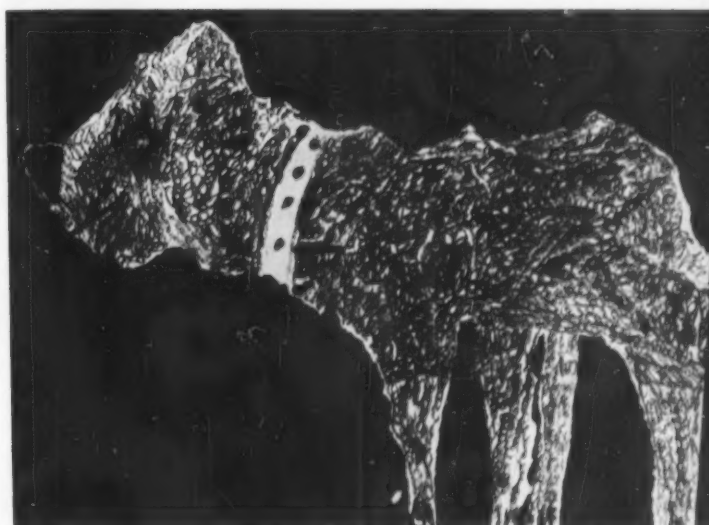


SCHWEINHARD STUDIO PHOTOS

## OUR SECOND GRADE HAD A DOG SHOW



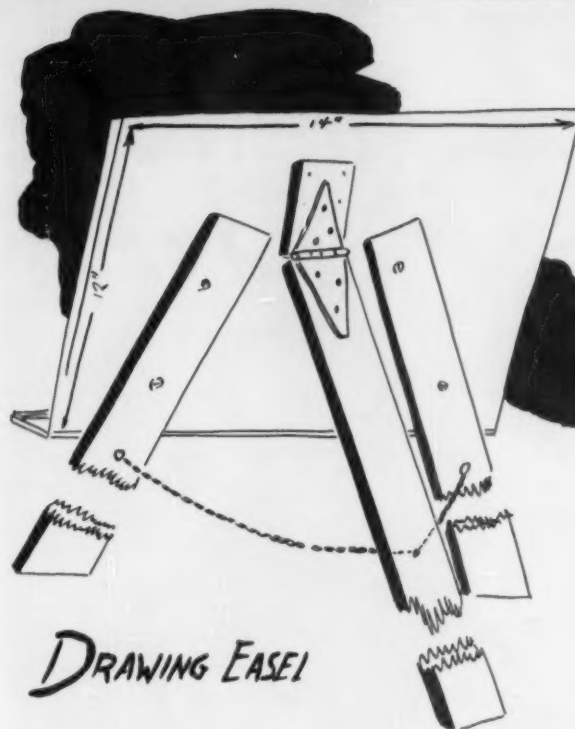
The particular pedigree was unimportant to the children who created their own dogs for the dog show. Paper was torn to shape and textural variations achieved by use of crayon. Black spot on dog above is a beauty mark and not a scar.



## MAKING A DRAWING EASEL

Frank C. Cunningham

Recently I had the problem of making easels with attached drawing boards for the members of a small art class at the local grade school. First I purchased some unfinished breadboards for the drawing surfaces—these were already sanded and were smooth, soft wood. Then three  $1\frac{1}{2}$ -inch strips were cut out of a  $\frac{3}{4}$  inch plank for the legs. The lower ends of the legs which come in contact with the floor and the lower edge of the drawing board were beveled so that the tray, which fits along the front, would be level with the floor. I used a piece of scrap lumber for the tray, which is about four inches wide and as long as the board. A small strip of wood moulding was placed across the front of the tray to keep small articles from being knocked off. The whole tray may be any thickness but should be fastened securely to the bottom of the board with two or three long woodscrews. The legs were then fastened to the back of the board—extending out at an angle at either side. I fastened a small block of wood exactly halfway between these and hinged the third leg to this. About twelve inches up from the floor and on the backs of the two outside legs was fastened a small screw eye in the center of each—then one was put the same distance up from the floor in the front of the middle leg. Then a chain or cord was fastened through all of the three eyes thus making the "tripod" effect with the drawing board.



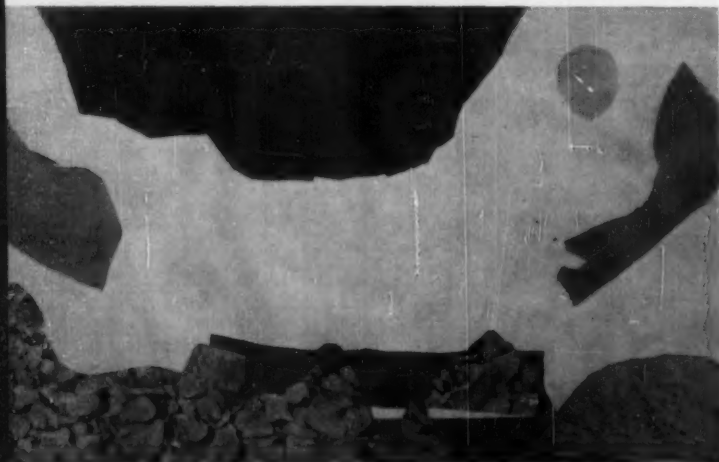
*Author's plan for a simple drawing easel constructed by him.*

No set rule can be given as to the length of this cord, it will vary with the ages of the users and the different drawing angles desired.

The author, Frank C. Cunningham, lives at Farmdale, Ohio.

## EXPERIMENTS IN TEXTURE

Betty Horne



After a discussion of the importance of texture in visual and tactile enjoyment, we had several experiments with textural qualities in common materials, through crayon and pencil rubbing. Then a search for examples of texture in magazines began. All possible surface decorations with a special color and pattern appeal were collected from these magazines. These examples were isolated from the original pictured object by cutting them into nonobjective shapes. Through this method the student was freed to re-create his own composition from his collection. A carpet advertisement became a lawn, a roof ad was shaped into a road, and an interesting linoleum pattern became a mountain. The composition from texture examples was then pasted on a plain background. Project emphasized importance of texture and was economical.

Betty Horne teaches in the public schools, Manila, Arkansas.

*Textures found in magazines were cut to form compositions.*



*This is the first of a series of articles based on visits to the studios of famous living artists. An art teacher asks the questions you would ask if you were there and brings you the artist's viewpoint.*

**Louise Elliott Rago**

*Editor's Note: This is the first of a series of intimate visits to the studios of some of our great living artists. An art teacher, Louise Rago, will actually talk with these distinguished artists of today on your behalf. She will tell them of our own special interest in their work; what the schools and colleges hope to do to interpret the work of today's painters, sculptors, and designers, and thus to promote a greater understanding of the place of the artist in our culture. She will ask them a number of questions, and give us their answers. She will try to draw out from them some of the reasons they create, what motivates them in their work, how they feel about the world and the place of art in it. The thoughts they express will be directed to you personally as teachers. There will be no attempt to prove anything definitely, only an effort to make you feel that you have had the privilege of making these visits with her. The next visit will be with painter I. Rice Pereira, to be followed with a visit to the studio of artist Frank Kleinholz. Robert Gwathmey and Louise Nevelson are among those to be interviewed. She will bring us pictures of the artist and his work, but her major focus will be on him as a feeling human being.*



HERBERT S. ARNOLD, M.D., PHOTO

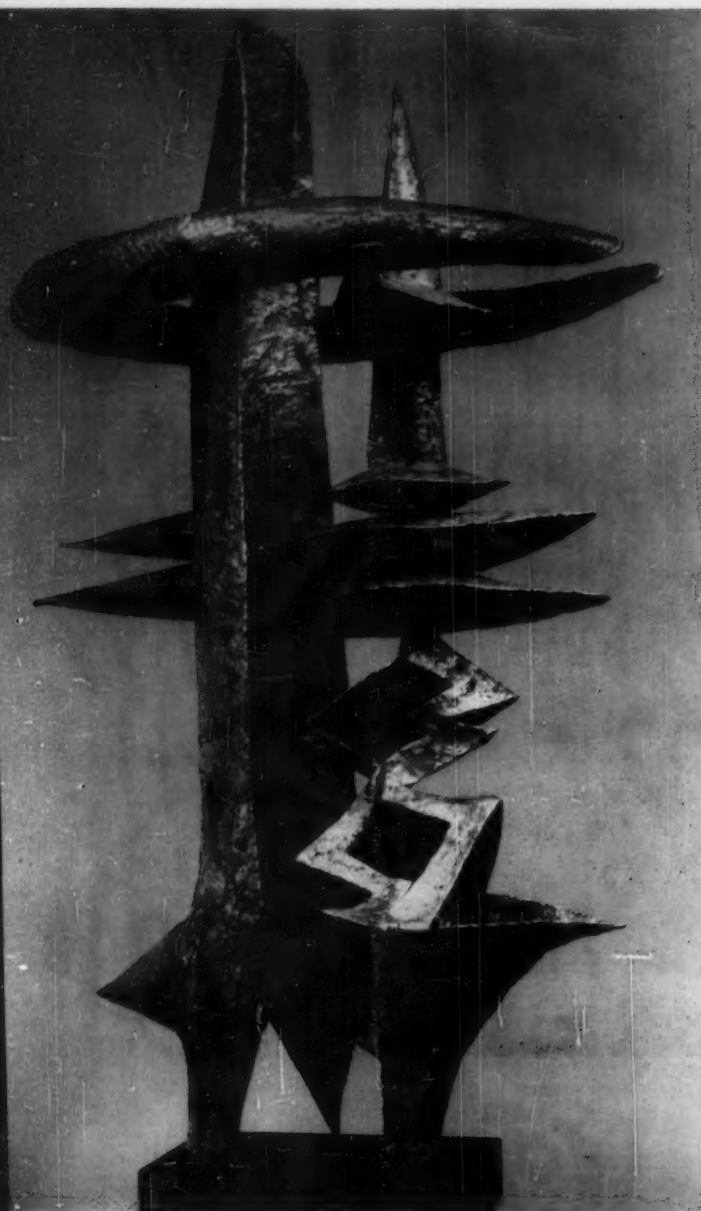
*Seymour Lipton, an American sculptor with an international reputation, was visited in his studio and asked questions.*

## **A VISIT WITH SEYMOUR LIPTON**

*"No artist really knows why as an individual he wants to create," declares internationally known sculptor, Seymour Lipton. "The rationalization of why he works becomes part of the drive—probably, artists inherit predispositions which become unconscious biological drives." Mr. Lipton feels that in general, there are probably two sets of factors involved in creativity. (1) Pressure from the unconscious, encompassing areas of love and hate. The artist achieves a certain kind of balance through the feeling of love. This is a giving of himself by way of involvement and play with ideas, forms, and materials, thereby getting rid of certain hate invariants. (2) Conscious and intuitive goals impel the*

*artist forward to new experiences and adventures. It is understandable that Mr. Lipton should have a thoroughgoing approach as to "why people create," when we learn that he has a vast reading background in varied cultural*

why people create



OLIVER BAKER PHOTO, NEW YORK

*Sorcerer*, by Seymour Lipton. This sculpture, now in the collection of the Whitney Museum, is nickel-silver on monel.

fields including that of science. He has been referred to as an abstract-expressionist with metaphysical-realist tendencies.

**Mrs. Rago** (asking questions during interview): Since the ambiguity of words such as "art," "creativity," and "spiritual" has caused much dissension among artists themselves, Mr. Lipton, would you please give me your interpretation of these terms?

**Mr. Lipton:** A definition of art will always be incomplete and is merely a hypothesis which might be helpful as a tool for further use. Creativity is a spiritual fulfillment through a medium. All human life involves a search for the unknown,

for the new, for novelty, and creativity partially fulfills or completes it.

**Mrs. Rago:** The public claims the artist is eccentric. He is a nonconformist, he is rebellious, he is suffering from all kinds of complexes and frustrations. If this be true what is the basis for the inferences made? Would you like to comment on this, Mr. Lipton?

**Mr. Lipton:** Where the public considers the artist eccentric, a nonconformist, or call it what you may, the nature of eccentricity resides in his sandpapered sensibilities—very delicate due to the abrasiveness of reality. Artists have very delicate skins. The world has sandpapered their sensibilities. Artists are unusually sharp to responses, and unusually sensitive to their surroundings. This sensitivity of the artist predisposes him to feelings, extra-sensitive feelings of the world around him, of beauty and ugliness, not in terms of intellectual clarity of problems of men and the world but intuitive emotional reactions. This is an insight into the character of reality as much as science is in its intellectual pursuit. This sensitivity on the artist's part predisposes him to and carries him over into the responses to the character of materials he works with and their various possible manifestations. This sensibility makes possible new combinations of materials and forms in the process of inventing new art forms. These new art forms are revelations of the nature of the real world.

**Mrs. Rago:** As art teachers, I feel it is the responsibility of each of us to help educate the public at large. This will help alleviate some of the misconceptions about artists and help to build healthy attitudes. What do you believe is the importance of art to the great mass of people?

**Mr. Lipton:** The mystery of art can be unveiled by proper teaching. People respond to art through their common sense—which is largely outside of and below the threshold of art experience. In order for the vast public to become an audience and to respond to new presentations of art on an authentic level, and to enter into the full understanding, both *emotional* and *intuitive* feelings are necessary. This is one of the chief blocks which prevents this vast public from responding to the true role of the artist and to his presentations.

**Mrs. Rago:** So very, very often one hears about the egoism of the artist, Mr. Lipton, do you feel there is a certain amount of egoism necessary?

**Mr. Lipton:** It is ultimately his own private singleness—the aloneness of the artist—an ambivalence of egoism and humility. The artist can only see through the loneliness of his own eyes and heart. It is his own private consciousness and subconsciousness. His selfishness involves a hunger for his feeling of visual reality. His love is a correlation and counterpart because he is in *love with the world*, and he wants the world to love him through his work.

Louise Elliott Rago teaches art in the Wheatley School, at East Williston, Long Island, New York. She is active in various art education organizations. If you like this new feature, or have any suggestions, why not drop her a line?

**Should by-products of esthetic expression, such as personality development and life adjustment, be important considerations in planning the school art programs? Give reasons for answer.**

## issues of the day

**Olive L. Riley, director of art, Board of Education, New York City, says:** Helping students understand themselves better, develop more desirable and mature patterns of behavior, and increase their respect for and understanding and tolerance of each other are basic factors in any teaching-learning situation. A student, like any other individual, is constantly adjusting to the forces which play around him. How well he does this is a measure of his adjustment and personality. The two are intertwined and inseparable. It would seem that any program aiming to teach young people must recognize intangible values as well as a body of subject matter. Interestingly enough, art is one of the few subjects in the curriculum which combines these so well and allows their growth in depth and scope.

**Charles Cook, executive director, University Settlement, New York, says:** Yes is the only answer to your question with the significant twist, especially so, if the art teacher has planned the art program so that pupils really have opportunities for esthetic expression. How else "by-products," such as personality development and life adjustment? Yes is the only answer if one believes, as I do, that the function which education has to discharge is to prepare us for complete living. However, we will never approach such a goal without art education that truly offers full opportunities for esthetic expression in a wholesome and creative setting.

**Helen C. Rose, director of art education, Richmond, Virginia, says:** Are not personality development and life adjustment a vital part of our reasons for providing opportunities in esthetic expression? If we do not consider carefully these by-products, we have stopped mid-way in our planning of an excellent school art program. Too often we have rationalized our lack of planning and evaluation with the nebulous thought that all students relate their art experiences to a personal, pragmatic use. Remembering that students learn in different ways we have a responsibility for a more pertinent planning which meets the needs of a larger number of our students.

**John V. Alcott, professor of art, University of North Carolina, Chapel Hill, North Carolina, says:** This question about "by-products" takes form after a period when all-out concern for the development of personality seemed to crowd out talk about the unique values in subjects taught. In Art, call the unique value "esthetic"; if it is not central concern, the bottom may drop out. An esthetic program has its own class exercises and dynamics; these give the main outlines for work to be done. This program today, however, is well

aware of "by-products" (as it might not have been in an earlier period), and they color the program and teaching methods at many points.

**Constance DeMuth Schraemeyer, assistant professor of art, University of Florida, Gainesville, Florida, says:** Yes—as long as esthetic expression is the major concern, consideration of its by-products will only expand and enrich the program. A good cook once emphasized this to me in the way she planned her dinner. When I asked her why she bothered with baking homemade rolls instead of using the prepared variety, she stated simply, "Packaged rolls give no aroma when browned. I want my guests to enjoy the scent of freshly baking bread as part of their dinner." She enhanced her dinner by planning to include a by-product in its preparation. In like manner, we can create a more dynamic art program by an awareness of its total effect upon the individual.

**Jerome Hausman, assistant professor of art, Ohio State University, Columbus, Ohio, says:** We have no choice in this matter. Creating art is a human activity; as such, educators need to be sensitive to the relationships between a person and the work he creates. We need to be wary of separating the art product and the processes that are inextricably connected with its creation. Our *saying* that they are separate does not make it so. The words "personality," "by-products," "life-adjustment," etc., are of our own making. We need not use them to separate or isolate phenomena. Teaching art encompasses the dynamics of a person making art and art making a person.

**Carl Reed, professor of art, State University Teachers College, New Paltz, New York, says:** If a breeder of beef cattle set out to improve the quality of meat which he was to produce and his important considerations were given to the production of by-products such as hides and glue could we reasonably expect that the meat would be improved? We should emphasize in our curriculum planning the areas in which art can essentially enrich the lives of youngsters in their developmental stages and make for a meaningful carry-over into adult life. Esthetics have an essential role in our whole culture and the development for this end must become an integral part of our school art program.

*We have received a great many compliments on the Issues of the Day page this year. Would you like to have it continued next year? If so, what are some issues which you would like to see discussed? Send suggestions to the editorial office.*



## USES FOR LIQUID PLASTIC

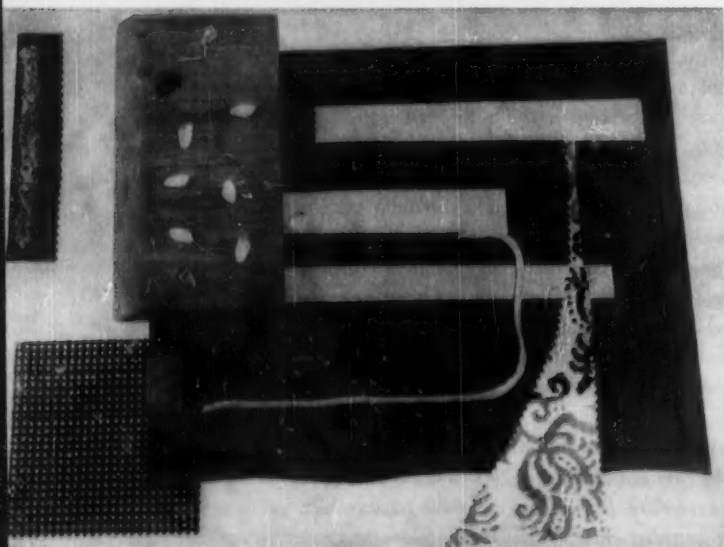
Ernest M. Illman

Every day we hear more and more about new developments in the field of plastics, and we find that plastics are playing an important part in our everyday life. Plastics have been substituted for many materials, such as wood and metals, so it is no wonder that we are always looking for new ways in which to use this material. A member of the plastic family that has entered into the classrooms of many schools, is a plastic called poly-vinyl acetate (\*Darex Plymer X53 L). It is a creamy white liquid that dries clear, and has been used by many artists in this country as a painting medium. It costs less than most house paints and is used by many manufacturers in the making of adhesives. The poly-vinyl dries quite fast, but since it is water-soluble, the drying can be retarded. Pigments can be added so that the paint quality is much like that of oil, casein, or tempera paint. By the addition of an extender, the paint becomes very heavy and nearly thick enough to mold. When the plastic dries, it becomes very hard and can be cut with a sharp tool. A few examples of how this plastic has been used in the classroom are as follows:

**Maps in Relief** A quick and effective way of making a relief map, similar to those done by the use of flour paste,

\*Manufactured by Dewey Almy Chemical Company, Cambridge, Mass.

*Materials in this collage were fastened in place with plastic.*



is to outline the given map on a sturdy piece of cardboard, wood or masonite. Then the poly-vinyl may be either poured or painted on the areas desired. Colored pigments may be added when first applied or painted on after the map is dry. Contour maps are made by a gradual process of building up the relief. Materials such as sand, sawdust, and rocks may be embedded in the plastic to give the map a surface texture. A gloss may be obtained by rubbing with a wax cloth.

**Preserving Specimens** One way to make an interesting arrangement with leaves, flowers, and insects, in the same manner that you might compose a picture, is to embed your specimens of nature in the poly-vinyl plastic. I find that an interesting method is to take a piece of beaverboard or masonite and paint a colorful background on it. Most students find that an abstract pattern adds interest to the composition. If you desire to put a large leaf or several leaves on the board, be sure to coat both front and back of each leaf with the clear poly-vinyl. The leaves do not have to be dried or pressed but for best results they should lie flat on the board. Such insects as flies, ants, and spiders can be embedded the same way but care must be taken to see that they are completely covered. It is better to apply many thin layers rather than one or two heavy layers.

**Collages** Since poly-vinyl acetate is like a glue, it is ideal for the making of collages. It will hold wood, paper, cloth and other materials. Also textural effects may be obtained by embedding sand, wire metals, etc. The addition of a pigment may be added to the poly-vinyl before these objects are embedded. The texture of cloth (such as canvas) can be obtained by pressing the material on the plastic (semidry) and then lifting off.

**Painting with Poly-vinyl** Poly-vinyl when mixed with a dry pigment makes a fast-drying paint that is especially suited for students that like to paint impasto, and glaze and scumble. The poly-vinyl will mix with water so that it may be applied to paper like water color or tempera paint. An extender of 320-mesh mica may be added to give the paint body. Over the finished picture, a coat of white beeswax or plastic spray will bring out the brilliancy of the color.

Poly-vinyl eliminates the need of giving the painting board surface a coating of gesso. A sturdy background such as masonite makes a good painting surface. Canvas should not be used because it is too flexible for the plastic which dries very hard and brittle. Brushes should be washed thoroughly in warm water after using. The paint is hard to remove once it has dried. Since this medium of painting is fairly new there is much experimenting to be done in discovering its full potentiality. Many students found this paint very much to their liking, so I can only recommend it to you.

Ernest M. Illman, former teacher, is technical illustrator for Western Electric Co., Winston-Salem, North Carolina.

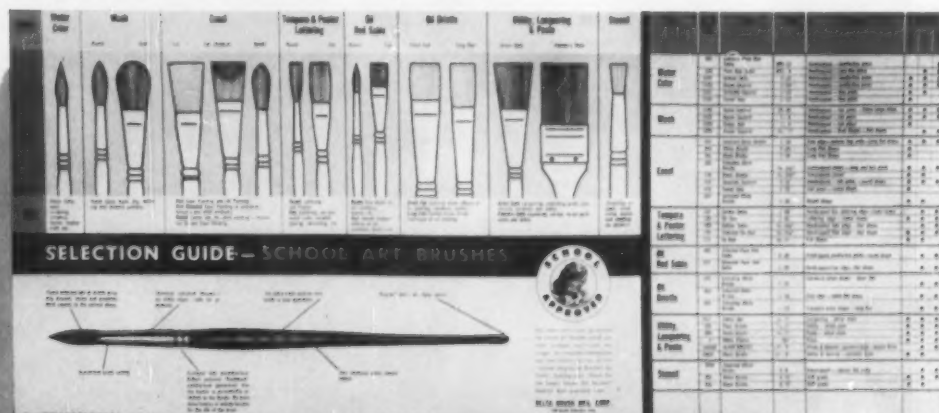


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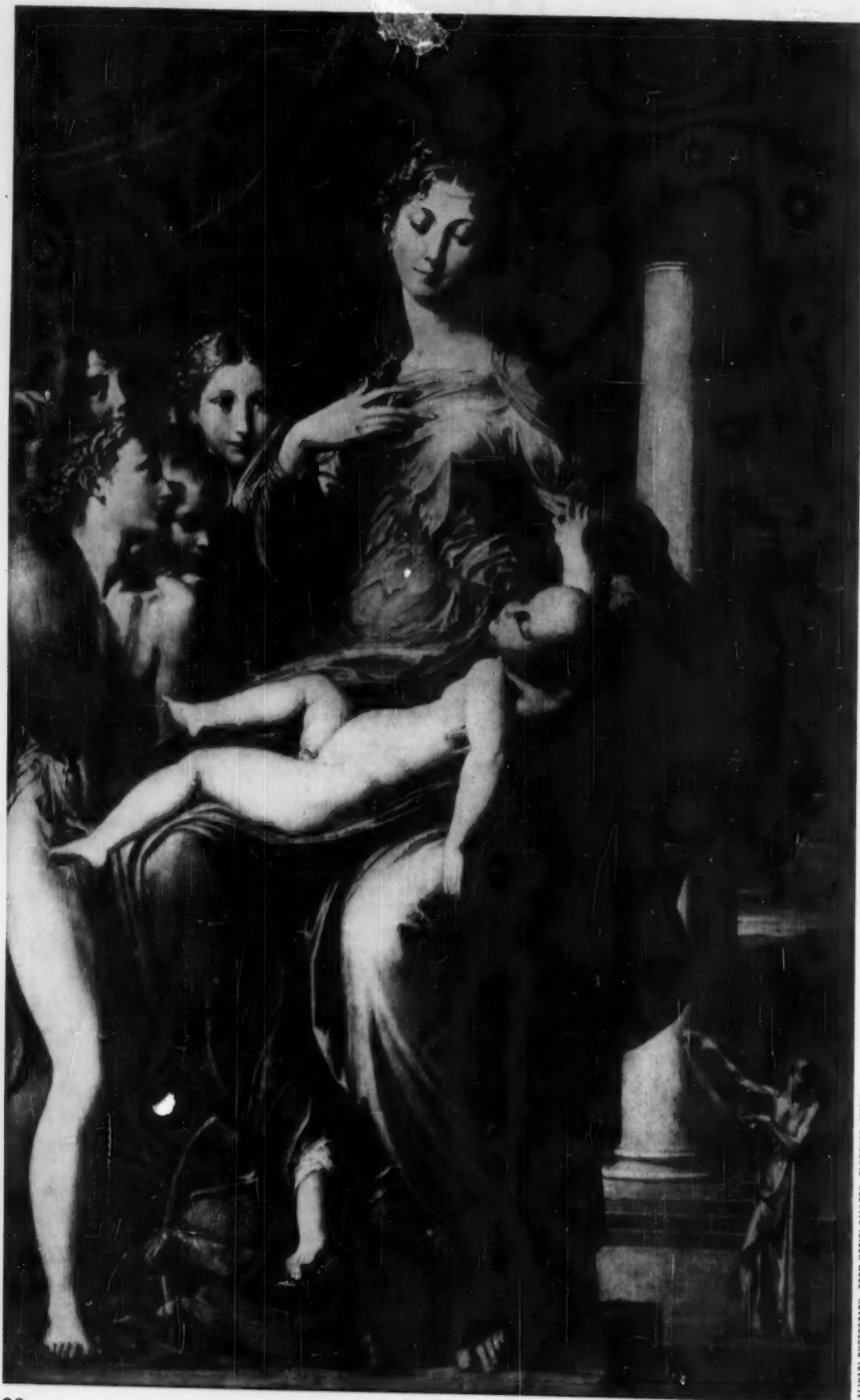
Delta offers to the art teacher and art supervisor a comprehensive chart which makes the choice of proper brushes simple and sensible. The "Selection Guide—School Art Brushes" presents in concise graphic form the following information: the type, shape and use for all styles; the important features of each brush; the hair used; the sizes; the suggested school grades for each style number. The chart folds to 8½" x 11" and opens to 11" x 25" for use on a wall or bulletin board. It may be posted as a permanent reference guide for use by each member of the department.

Soon to be released is another publication designed specifically for art teachers entitled "Check List for Better School Art Brushes"

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ALINARI PHOTOGRAPH, FROM UFFIZI GALLERY, FLORENCE, ITALY

*The Madonna with the Long Neck, by Il Parmigianino (1503–1540), young man from Parma who wanted to do something different. Painted about 1535. Uffizi Gallery, Florence.*



Howard F. Collins

*The more gifted of the fourteenth century Mannerist painters, who distorted the figure and defied other standards of the day, planted some of the seeds of today's expressionism. This artist was one of them.*

## IL PARMIGIANINO, MYSTICAL DISTORTIONIST

*Editor's Note: Critics of contemporary art frequently base their objections on distortion of the figure, as if liberty of this sort is something invented and perpetrated on the public by modern artists. Hale Woodruff's discussion of El Greco in the December 1957 issue of School Arts should refute these charges. In this discussion of Il Parmigianino we have another example where distortion was practiced in a very convincing way. Certainly no one would accuse him of being unable to control the medium. Here, as in the best work of contemporary painters, the artist has a reason for his distortions and they contribute to the mystical quality of the painting. We could not help interjecting this idea.*

In searching for the varied roots of expressionism in painting, the endless struggle between the classical and the romantic approach is repeatedly staged. An early example of one such drama is found in the work of Girolamo Francesco Maria Mazzuoli (or Mazzola), more commonly known as Il Parmigianino, the young man from Parma. He lived at a time when the art of the Renaissance had reached a mature brilliance. Raphael, Titian, Da Vinci, Michelangelo and others had accomplished all to be desired within the canons of classical beauty. There seemed to be no challenge left. Perspective, composition, anatomy and harmony; all explored to the fullest. A discouraging outlook indeed for a young painter from Parma.

However, this young man's ambition to do something new was abetted by forces far greater than his own desire for self-fulfillment. Disturbing changes were occurring in Europe. The confidence in human endeavor and the classical standards characteristic of the High Renaissance were being eroded by the restless, fearful and mystic moods traditionally associated with northern Europe. This, plus the desire of the Counter Reformation for a more spiritual approach to art, nurtured the attempts of some painters of north Italy to realize new accomplishments in painting which they hoped would approach the achievements of the renaissance masters. This group, which included Il Parmigianino, was essentially an anti-classical movement existing between about 1530 to 1580. It became known as Mannerism because it had always been regarded as the degenerate stage of the High Renaissance. The vigorous, nonaxial composition was simply regarded as disharmonious and overcomplicated. The distortion of figures was considered capricious. Recent

appraisals, however, have revealed that the more gifted of the Mannerists form a vital and dynamic group to which many later periods of painting are indebted.

The Madonna with the Long Neck is Mannerism at its finest. At first the picture may seem somewhat disturbing since art of that time is judged by classical standards. The unnatural elongation of the figures seems whimsical for a subject normally treated with more sobriety. The composition is completely out of accord with the then accepted standards. The angels are all crowded into one side of the picture instead of being balanced on either side of the central figure. The other side contains only a long lean prophet greatly reduced in size and a sharply converging series of columns of such height and shape never seen in the classical mode.

However, if this painting is viewed, not as the dissolution of the Renaissance, but rather as one of the incipient contributions to the long line of nonclassical or romantic art, the Madonna with the Long Neck takes on a new fascination. The long puttylike figures heighten the drama of the scene and suggest the liberties in proportion taken by later painters and eventually the expressionists. (Investigations of recent years have led to the inclusion of El Greco among the Mannerists.) The sharp perspective and unseemly columns anticipate the Neo-Romantic and even some of the mystic qualities of Surrealism. Il Parmigianino, the young painter from Parma who wanted to do something different, infused a mystical and an imaginative drama in painting through deliberate distortion and erratic composition in violation of the accepted standards of his time. Although eclipsed by the advent of the early baroque attempts to restore classical harmony, Mannerism remains a vital part of the romantic tradition of occidental painting.

Howard F. Collins teaches art in the Ridgewood High School, Ridgewood, New Jersey. His master's degree is from Teachers College, Columbia University; bachelor's from Buffalo State.

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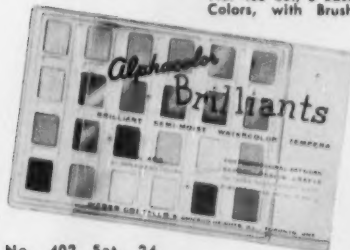
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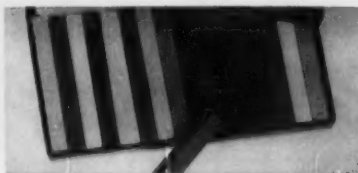
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## ITEMS OF INTEREST

**Pressed Butterflies** For those wishing to use butterflies in their art activities there is available a source where, for a reasonable price, you may purchase some rare jungle specimens. They are processed to lie flat for laminations and embedding in plastic. You may also find these colorful butterflies an addition to collages and for a variety of decorative purposes. For more information and prices, please write Curio Housse, Box 514, Westwood 47, New Jersey.



**New Crayon Form** The American Crayon Company of Sandusky, Ohio has announced a new crayon form that brings together the features of pastels yet needs no fixative. Called Prang Color Classics, these crayons are packaged in 16 standard colors. The square point and flat side offer variety and accuracy in expression and the covering and blending qualities are typical of the high quality art materials you receive from all American Crayon products. Your Prang dealer or representative will be glad to give you full information.



**New Adhesive** Displays, exhibits, posters, papers and other objects on classroom and hall walls and windows are easily held in place with a new product called Delkote Solid Tak. This nonstaining material will hold a pound or more and is unaffected by temperature or humidity changes. Packed in a plastic storage box with complete instructions for use, Delkote Solid Tak is available from school supply dealers. A small sample is available free of charge by writing the manufacturer, Delkote, Incorporated, P.O. Box 1335, Wilmington 99, Delaware.

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# organization news

## NATIONAL ART EDUCATION ASSOCIATION

On August 1, 1958, The National Art Education Association, a Department of the National Education Association, opened an office in the new NEA Education Center in Washington, D.C. While there will be many values which will accrue to the Association as a result of the establishment of a central office, one of the most immediate has been the opportunity it has afforded for working closely with other professional groups in the NEA family and with government and lay organizations having offices in Washington. In the past six months, for example, the Association has cooperated with the American Association of School Administrators in arranging meetings for their convention program with the theme "Education and the Creative Arts"; with the Department of Elementary School Principals on the April issue of their magazine which is devoted to Art in the Elementary School Program; with the Association for Childhood Education International on the art program for their national conference held in April. In January, the Association co-sponsored, with the United States Office of Education, a Conference on the International Exchange of Children's Art. A report of this meeting appeared in the April issue of "School Life," official journal of the Office of Education.

The Fifth Biennial Conference of the Association, held March 9-14 in New York City, had the largest registration of any conference in the brief history of the Association. Total registration was 1,784, with art teachers from 43 states and several foreign countries in attendance. Resolutions passed at the business meeting gave support to the Murray-Metcalf Bill endorsing the principle of federal support for school construction and teachers salaries and to five other bills introduced into the 86th Congress which would provide support for, and give recognition to, the arts as part of our national life.

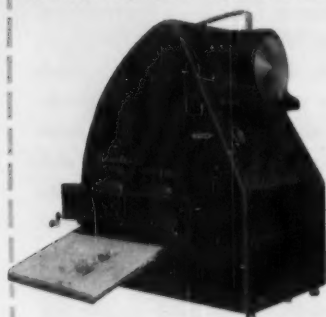
Officers elected for the biennium 1959-61 were: President, Charles Robertson, Professor of Art, Pratt Institute, Brooklyn, New York; Vice-president, Ruth E. Halverson, Supervisor of Art, Portland Public Schools, Portland, Oregon; Secretary-Treasurer, John Lembach, Professor of Art, University of Maryland, College Park, Maryland. The ninth Yearbook of the Association, "Research in Art Education," will be published in May and is free to members. Price for non-members is \$3.50.

Ralph G. Beelke, Executive Secretary

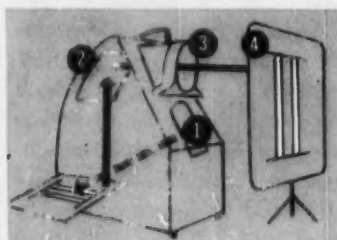
*This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.*



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## ITEMS OF INTEREST *Continued*

**Ceramic International** A folder from Dr. Konrad Prothmann offers 60 color slides from entries in the first Ceramic International Exhibit held at the Syracuse Museum of Fine Arts last fall. Two-thirds of the group were from the United States, Canada and Hawaii; the balance from leading ceramists in Europe. The folder gives a brief description of each piece in the group and the price for purchase and rental. For your copy of the folder, please write Dr. Prothmann, 2378 Soper Ave., Baldwin, L.I., N.Y.



**Liquid Tempera** Shown here is the compact package of Student Art Liquid Tempera Colors manufactured by Iddings Paint Company, Long Island City 1, N. Y. and sold through your local school supply dealer. The package contains six, 3/4-ounce jars of opaque, nontoxic paint in standard colors that are intermixable to give you a wide range of hues. Your dealer will be glad to show you this package, or write Iddings Paint Company for more details on this and other coloring materials.

**Crafts Study** A folder from the Craft Center here in Worcester gives the outline of courses in various crafts planned for the summer. From June 29 to August 21 classes are scheduled in woodworking, pottery, weaving, jewelry, metalsmithing and furniture refinishing. Planned exclusively for craft activities, the new Craft Center was opened last December. All work areas are completely equipped with power and hand tools where classes of not more than 10 to each classroom will meet six hours a day, five days a week. A distinguished faculty of expert craftsmen-teachers will conduct the classes. For complete details of the summer program, please write Robert Gray, Director, Craft Center, 25 Sagamore Road, Worcester 5, Massachusetts.



**Drawing Board** A method of adjusting drawing boards from a flat, horizontal position to a vertical, standing position is offered in the 20- by 24-inch board illustrated here and made by Garrett Tubular Products, Inc., P.O. Box 237, Garrett, Ind. The board easily adjusts in any position by turning the knobs; non-skid legs prevent sliding. For more information, write to manufacturer.

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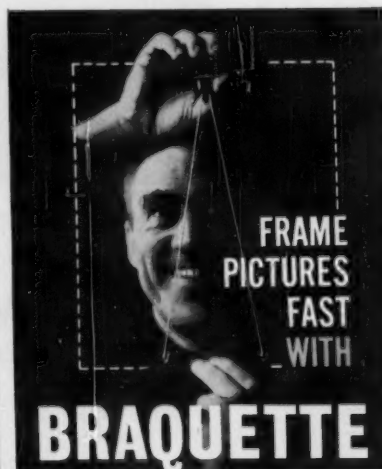
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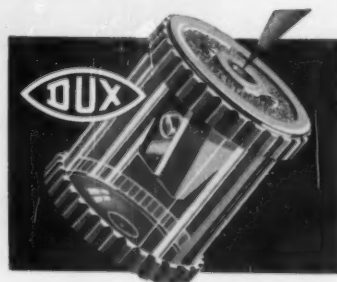


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## ITEMS OF INTEREST *Continued*

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**Sharpener** Shown here is a device for sharpening crayons and pencils. Made of molded plastic, the "Dux" will sharpen different sizes of pencils having leads of varying degrees of hardness. It will also, with equal accuracy, repoint crayons and chalk. A number of models are available. Write the importer, Fred Baumgarten, 1000 Virginia Avenue, Atlanta 6, Georgia, for descriptive booklets and prices.

**Craft Workshop** An attractive folder from the Pi Beta Phi School and University of Tennessee gives details on the variety of craft courses offered for credit and non-credit this summer in Gatlinburg, Tennessee. It also includes the names and positions of the highly qualified staff that will conduct the courses, the schedule of sessions and classes, and the expenses for tuition, board and room. For a copy of the folder and reservation blank, please write Pi Beta Phi School, Gatlinburg, Tennessee.

**Sculpture Replicas** A catalog of museum and contemporary sculpture replicas is available to those considering small pieces of sculpture for their school collection. The catalog illustrates pieces offered, gives a bit of historical information about them, the artists and the sizes and prices. Items cover a wide range of history and styles, from early Egyptian to Contemporary American. For a copy of this reference and buying guide, please send twenty-five cents to Wynn's Warehouse, Dept. SCH, 239 Great Neck Road, Great Neck, Long Island, New York.



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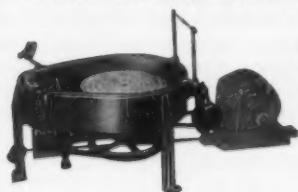
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## LETTERS

**Purple People Eaters** We always enjoy knowing that an article in School Arts has stimulated someone to try something new. The following letter, and the example at the bottom of the column, came to us from Sister Mary Hugo, O.S.B., of St. Mary's Grade School, Bismarck, North Dakota. "My eighth grade art class made 'purple people eaters' as suggested in September School Arts. They certainly enjoyed the art period. I thought you would enjoy a few exotic ones so am sending them." (The example below is by Alphonse Stockert, eighth grade.)

**Agrees with Victor D'Amico** Lois Roe, art teacher at Morrison, Illinois, wrote us: "Please accept my heartfelt appreciation for the fine article by Victor D'Amico which appeared in the September issue. It is about time that someone of his stature was willing to stick his neck out and point out some of the glaring faults in art education today. He must certainly speak for many devoted art teachers who try to really teach children without stifling their individuality. Art is by definition something cunningly devised, not something that happens by accident, and this infers discipline. In Music and literature harmony, form, and technique are considered the servants of expression, not suppressors of creativity; why should art be so different, so fearful of standards?"

"Those who try to employ art as cure-all therapy do not realize that much of the value of therapy is found in craft activities such as weaving and basket making, where creativity is at a minimum and discipline is at a maximum. The picture of the teacher snooping about trying to avoid all appearance of helpfulness would be amusing if it were not so tragic. After all, the great artists of every era have owed much to the inspiration of good teachers. Let us by all means permit them to teach."



Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

## beginning teacher

**I Run Out of Ideas** "I just can't have more than thirty-four class periods a week because I run out of ideas," explained an art teacher in response to a request that he work also with the third grade classes. It happened that he now had contact only with the children from grades four through seven. His daily schedule consisted of six to seven classes, each one forty minutes in length. The classes, ranging in size from ten to eighteen children, came to him in the art room three times a week. "Ideas" is a key word in the statement made by this art teacher. In its context the word connotes much about a point of view in art education that needs to be rigorously examined today. In the first place, *what ideas* are rightly involved in a classroom art teaching-learning situation? Second, *what persons* constitute the source of these ideas?

Among the most obvious of the ideas involved in a classroom art teaching-learning situation is "What do we do in art class today (this week, this month, or, for that matter, this year)." Others stemming from the first most obvious idea are: "Do we continue with what we did yesterday or do we do something new today," "How do we do it," "What do we use with which to carry it out," "Where do we start," "How will we know when we have finished," and, to each of these is added, "Why." But, let us get back to the most obvious idea, "What do we do in art class today" and let us consider some possible sources of help here.

There are state, county, city and even individual school art curriculum guides available for teachers to use on the elementary and secondary school levels. In fact, such publications are called guides because they are produced for the special purpose of stimulating teachers to develop new and different ideas in their daily work with children in art. Many of these guides are the result of committees of teachers pooling their thinking in an effort to make clearer the scope of art experiences possible and suitable for any developmental level . . . kindergarten through grade twelve. Here, then, is clearly a rich resource for the idea, "What do we do in art class," if any art teacher but seeks it out. To facilitate the use of art curriculum guides as a resource of ideas, a standing committee of the National Art Education Association collects and evaluates them and keeps up-to-date a list of such bulletins considered to be superior. This list may be obtained by writing to the current committee chairman: Carolyn Howlett of The Art Institute of Chicago, Chicago 3, Illinois.

Another clue as to "What do we do in art class" may be found in the nature of the arts themselves. Viewing the visual arts as expressing and interpreting on the one hand and as designing on the other, it immediately appears that someone is saying something in an organized way either to

himself or to someone else. It follows that ideas are at the center of the art process and intimately tied up with the perceptions and motivations of the person doing the communicating-designing via media of the visual arts. In a school classroom this person is none other than the child himself. That is to say, if what the child does is to be considered an art experience, it is *his ideas which must be involved*. How, then, can the art teacher say, "I cannot work with more children because I run out of ideas"? In all of school experience and especially in art, no matter whether children are painting, constructing or arranging, the teacher's efforts are directed so that children become aware of their own ideas, accept them, express them and get them out where they examine them. It is a matter of so organizing the art teaching-learning situation that children's ideas may be made known and considered as well as those ideas which the teacher in his more mature judgment may see necessary to inject into it.

The over-all school program in which the art teacher is employed should offer some clues to him for ideas as to "What do we do in art class." It is possible that the children in their own classrooms are engaged in projects wherein the help of the art teacher is crucial if their art education is to be real. The art teacher will need to demonstrate to the classroom teachers how art can make more vital some of the learning activities they already are carrying on. The writer has in mind the unique contribution an art teacher made in working with fourth graders and their teacher in planning and making a book on what they were learning about people living around the Mediterranean. The art teacher, in this case, was instrumental in developing a surprising awareness and understanding on their part of the problems of page layout: positive and negative space, grouping of items, movement and balance of parts in relation to the whole, lettering and subtle color differences and relationships. Other examples within the experience of the writer come to mind as follows: Helping children to present in vivid visual form the results of research or reading in science and social studies, and providing means for personal visual interpretations of field trips and creative writing.

In retrospect, it appears that the art teacher referred to earlier on this page is actually not aware of the real basis of his problem. For example, his concern might well be directed at the scheduling of art classes in isolation from classroom situations with no provision made for classroom teachers and him to plan together in terms of the needs of the boys and girls both teach. In summary, it must be remembered that classroom teachers are an additional source of ideas for "What do we do in art class."



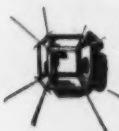


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The International Visual Aids Center of Brussels, Belgium, asks us to tell you that they have available five by five colored slides of most works in the display of "Fifty Years of Modern Arts" at the World's Fair. It is not practical to list here all of the artists included and subjects, but you may obtain a copy by writing to them at the address given later. Slides are available in both cardboard and aluminum mounts in various sets. The complete painting collection has 227 slides (series E/101-E/115) and is listed at \$68.10 with cardboard mounts and \$90.80 with aluminum mounts. Sets include works by such well-known names as Cézanne, Ensor, Gauguin, van Gogh, Monet, Seurat, Toulouse-Lautrec, Bonnard, Léger, Modigliani, Picasso, Utrillo, Vuillard, Braque, Derain, Dufy, Matisse, Feininger, Gris, Villon, de Chirico, Beckmann, Klee, Kandinsky, Grosz, de Kooning, Marin, Chagall, Orozco, Rivera, Rouault, Tamayo, Arp, Duchamp, Ernst, Dali, Miro, Rousseau, Hopper, Shahn, Mondrian, and others associated with them.

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Ralph G. Beelke

Dr. Ralph G. Beelke is Executive Secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

**Pictorial Manual of Book Binding**, by Manly Banister, published by the Ronald Press, New York, 1958, 40 pages, price \$3.75. This manual, designed to "show, rather than tell" how to bind books, is intended for the amateur craftsman, the librarian, and anyone interested in book binding as a hobby. It will also be a useful volume for the art teachers to have on the reference shelf. With almost 200 photographs and drawings, the following processes are described step-by-step: rounding, backing, covering, over-sewing, flexible sewing, finishing and titling, preserving leather bindings, and repairing damaged books. Procedures for each of six different types of bindings are given and instructions for making the necessary tools and equipment in the home or school workshop are given. The text is brief, and used as a commentary to the main story which is told in the photographs and drawings. One of the better books on techniques and skills.

**101 Gifts and Novelties Children Can Make All Year Round**, by Becky Shapiro, published by Sterling Publishing Co., New York, 1958, 127 pages, price \$2.50. The author of this book, writer-illustrator of a column called "Fun for Young 'Uns" which appears regularly in a large city paper, has brought together a collection of project items which children can make with materials generally found around the home. Planned to be understood by an eight-year-old, the construction activities suggested would keep a child "busy" and "entertained" on a rainy day, but little is suggested beyond that. There are some "tricks," some "patterns," but also some suggestions which could have valuable use in the classroom. The book could have been much more valuable had the author provided in a foreword or an introductory statement, some guide lines for the parent or teacher which would suggest ends as well as means. Activities in and by themselves are of little value unless done for some purpose, and the purpose suggested in this book, like many other project books, is certainly limited.

**Art and Literature**, published by International University Society, London, England, 330 pages, price \$4.50. Distributed in the United States by Collings, Inc., 507 Fifth Avenue, New York 17, N. Y. A unique book of selected readings on literature and art, by acknowledged authorities, which considers the development of art in Britain from Roman times until the present day. Chapters are devoted to various "periods," such as The Middle Ages, The English Renaissance, and The Victorian Age, but these are not isolated in the usual way. An editorial commentary between the selected readings places them in proper perspective and helps make clear that classifications "must not

## new teaching aids

be allowed to blind us to the fact that all the arts belong to one great and continuous tradition, transcending man-made boundaries of frontiers or of centuries." The book contains essays by names familiar to all interested in the arts and of particular interest will be "Art and the People" by William Morris, "The Arts in a Welfare State" by Eric Newton and "The Social Value of Modern Poetry" by T. S. Eliot. The organization of the book makes it interesting and the selection of essays will make a valuable reference for the student. One wishes there were more books which would bring together selected readings and relate them to a larger context.

**Color Rules Your Home**, by Lucy Halford, published by Studio Publications, New York, 118 pages, price \$9.50. Many books on color and its use in the home treat the subject from a "scientific" point of view and in so doing probably scare more people than they help. This is not the case of this book. Brief chapters are devoted to a discussion of color, color psychology and character and how to use color in a home, but this makes up only 41 pages of text. The rest of the book consists of thirty-nine illustrations of rooms in color with brief annotations explaining the use of color. The book treats color and decoration as a personal thing and this should help make decorating an enjoyable experience for those who use it.

**Techniques of Painting**, by Henry Gasser, published by Reinhold Publishing Corp., New York, 128 pages, price \$6.95. This book, unlike many on the technical aspects of painting, does not isolate picture making from technique. The first four chapters are largely concerned with pictorial composition and the last four with some of the techniques available to students for painting a picture. In this regard it should be stated that the author is, what is generally termed, a "realist" painter, and the illustrations which are provided to clarify points, are in the realist tradition. These illustrations are, however, the strong part of the book and the author uses a great many to supplement the text and communicate the ideas he is trying to make. The majority of illustrations are small and there are several in color which show the steps or sequence in the technical development of a painting. The author felt that "rather than having the usual large color plate illustrate the final result of a demonstration, far more information could be imparted by showing the various steps in full color." A small but interesting section on the framing of pictures concludes this book which should be very useful to many students.

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Block or Stick Printing	1	1		1				
Frieze Posters, Murals	1	3	1	1	3	1	1	3
Mobiles or Stables						1	1	1
Crayon	2	2	2	1	3	4	2	
Painting	4	5	5	5	9	9	11	11
Clay or Dough	2	2	2	3	2	2	1	1
Drawing	3	2	2	2	4	4	4	5
Finger Painting	1		1	1	1	1		
Construction	5	5	7	6	5	6	9	5
Illustration	1	2	2	1	3	4	1	2
Stitchery	1	1	4	1	2	2	3	
Carving				1		1		2
Lettering	1	1	1	3	3	3	4	4
Room Decoration	5	4	5	3	4	3	2	2
Weaving—Handloom			1	2	1	1	2	3
Papier-mâché	1	1	1	1	1	1	1	
Sponge Painting	1							
Stenciling	1					1		
Chalk or Charcoal	1	1	1	1	1	2		
Crayon Batik	1	1		1		1		
Fabric Decor	2	1				3	2	1
Collage	1	1	1			1		
Design	5	6	3	7	10	7	11	9
Color		2	3	5	2	4	1	
Gifts	7	2	4	5	4	2	5	1
Fall	1	1	2	1				
Halloween	1	1	2	1	1	1		
Thanksgiving	1	1	1	1	1	1	1	
Christmas	5	5	5	5	4	3	7	4
Winter	2	2		1	1			3
Valentine's Day	3	1	1	1	1	1	1	
St. Patrick's Day		1		1	1			
Spring	1	1	1	1	1			
Easter	1	1	2	2	2	1	1	1
Mother's Day	2	1	1	1	2	1	2	
Matchstick—Ink Drawing						1	1	3

*I am an art director who attends three elementary grade buildings. This is my second year in this position. This school system has had no art director before. I find many of the classroom teachers want to have their pupils use crayon or pencil all year in their art classes, because it*

## questions you ask

*avoids the mess of other projects. This chart was one of my attempts to try to get the classroom teachers to use other media and experiences besides crayons. I established the check marks on the chart myself. Iowa.*

Your main desire is to stimulate teachers' interest in providing worthwhile art experiences for children? Why not invite interested teachers from each school to work with you on this problem. You will find as you work more with people that you can be of greatest assistance to them as you help them to help themselves. If your teachers do not recognize that they have a problem, you could help them to discover this, couldn't you? Generally humans resent being handed a solution for something for which they may feel no concern. In committee you might start with a study of your chart or you might feel you can make more substantial progress by having them list the types of art experiences: drawing, painting, constructing, weaving, stitchery, printing, modeling, carving, casting. Discuss the various forms of expressions, the way children learn through doing, the purposes that may be realized through art.

Perhaps you could show to your committee typical art expressions of children. Good teachers can be convinced that children can express themselves, that children are very responsive to able teaching and that it is normal for children to react to their environment through the use of materials. The teachers can see that the child's natural sense of design, his interest in color, line form, texture cannot be met through merely one art process in one art material. The teachers can be led to this recognition, though not in one half-hour meeting! Then you are ready to discuss with the teachers the various ways that children may use or apply their learning. For instance, children may be interested in making a mural: a way to use their painting and drawing. Or the problem may be to arrange the classroom for more effective use. This could mean bulletin board arrangement using paper sculpture for example. Let's be very sure that room decoration, an adult need, does not become a forced issue with the children. Usually much of what may happen in the classroom in the name of art around holidays is adult-driven. Sometimes emphasis on special seasons makes art a "special" rather than a regular, natural, child-needed expression. Or you may now ask each teacher to list the kinds of materials she has used with the children during this school year, make a compilation and use this for discussion.

Ask to have good books on art education provided for teachers' use. De Francesco, Erdt and Wickiser, each makes a different approach; or try D'Amico, Mendelowitz or Wankelman-Richard-Wigg.

# All-Purpose Art

EDITORIAL



We have had *all-purpose* products (and processes) from time immemorial. In the field of medicine they have ranged from potions to poultices and all the way to penicillin. We have had all-purpose cleansers, all-purpose tools, all-purpose paint, all-purpose people. I can remember the last days of the medicine show, when, between corny acts a magic elixir was peddled down the aisles to a gullible public. The preparations were guaranteed to cure most everything from bald-headedness to sour stomach to ingrown toenails, and the inference was that they would also make one kissable—as a sort of extra bonus.

We hear many claims for art education that might well have come from the mouth of the medicine man. The only difference is that they are more often true, for art is the veritable, versatile "Lestoil" of life and education. We have art for group expression and individuality; art for discipline, art for freedom; art to arouse action and art to soothe the nerves; art to develop sensitivity for others and art to help us lick them; art to help us appreciate, art to help us condemn; art to cultivate togetherness, art to make us happy alone. Most anything can be art, and art can do most anything for us.

Art has many facets, and who is to say which is of greatest importance? Assuming that some of the magic elixirs of the medicine men actually did cure certain ailments, the patient who was cured of ingrown toenails never complained because his medicine didn't restore hair to a bald head which didn't exist. The important thing to him was that it took care of his toenails, and who is to say that it did not serve an honorable function thereby? There are different formulas for art, and, surprisingly enough, different formulas often seem to produce the same desirable results in the individual. Art may be compounded of such widely different things as sculpture, painting, architecture, the hand arts, and in any number of different proportions. It may be magic realism, lack of realism; color, lack of color; texture, lack of texture; form, lack of form; careful planning, accidental. We have art to help the delinquent come to terms with himself; art as communication for the hard of hearing; art as vision for the visually inadequate; art to promote mental and physical health; art for the gifted and art for the few whose talents escape us. Art truly has many facets, faces, and formulas.

Compared with its broad implications, each person has a relatively narrow view of art—coinciding with his own needs, interests, experiences, and so on. Because it is "all things to all people," it has many seeds of controversy in it. If we could agree on what is the real core of art, we could probably concede that there are certain by-products of the art experience that aren't to be sneezed at. We could say, and justifiably so, that art which helps a disturbed person come to peace with himself is really not art, but something else. Perhaps medicine. Also that one should not practice medicine without a license. With this we would agree, for certainly no one should practice diagnosis and psychiatry without training. It is refreshing to hear the art therapist tell us that the trained therapist himself is involved very little in diagnosis, and that the therapy in art comes primarily through the individual expressing himself spontaneously and with integrity. It is refreshing to hear those involved in using art with handicapped and privileged children stress the creative act and individual expression. Even if the desired results are really a by-product of art rather than the main stem of art, it does not minimize the importance of the art or whatever it is. For what is most valid and useful at the moment depends not so much upon us who stand by as upon the need of the individual at the time. And his need is a very real one.

Take that all-purpose tool again—the hammer with the screwdriver handle, or was it a screwdriver with a hammer as its handle? When you need a screwdriver, and only a screwdriver, that is the most important function of the tool for you—at the moment. Another day the hammer will come in handy. There is no getting around it that there are higher "esthetic" functions of art and lower levels of it. But if the individual's greatest need at the moment is met by a by-product of art or by a more prosaic use of art, then that is it. We have strong leaders who promote some particular function of art because they feel that angle is being neglected. Unless we are careful, we will have cults and camps and clichés, and much damage to art education. Art is like a beautiful girl who can cook, sew, and carry on an intelligent social conversation. When we bring the boss home for dinner, that special dish may win a promotion and not because she is herself a special dish; or vice versa. Creativity itself is not the highest form of art, but there is no art without it. Let's be glad that all-purpose art has so many values and meets so many basic human needs.

*D. Kenneth Winebrenner*

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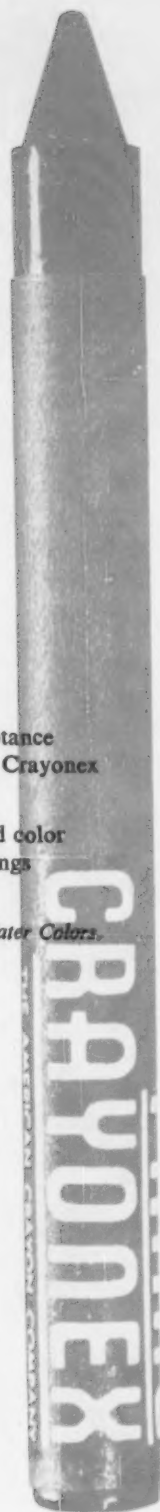


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